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Jenaerstr., 21.
Berlin, W., November 22, 1913.

Bach's “Passion Music, According to Saint Matthew,” was given again in its entirety, without any cuts whatever, by Siegfried Ochs and his Philharmonic Choir on “Bussstag,” or the day of repentance. I wrote my impressions of the work last year when Ochs presented it in this completed form for the first time. Ochs is the only conductor who has ever given this gigantic oratorio exactly as it was conceived and exactly as it was intended to be given by the composer. It was a tremendous undertaking. The great length of the work itself made it necessary to present it in two parts, the first being given from 12 to 2.30 and the second from 7 till 9.30. Of course, the demands made on the powers of endurance of the performers and singers, as well as upon the listeners, are enormous. Nevertheless musical Berlin owes a great debt of gratitude to Siegfried Ochs for giving it an opportunity of hearing the “Passion” as designed by Bach himself. Yet critical voices have been raised and the brilliant conductor has met with all sorts of opposition. Some of the principal critics have complained that the oratorio is too long that it is too fatiguing for the public and that it is more effective in the old condensed form that was arranged for public performance more than eighty years ago by Mendelssohn. All of these objections cannot change the one great truth that if any composer ever had a right to be heard, as he intended his work to be heard, then that composer was Johann Sebastian Bach. The performance itself was admirable. The famous choir, the Philharmonic Orchestra and the Cathedral chorus of a hundred boys, as well as the soloists, all gave the best they had to give, with the result that this performance can go on record as one of the most gigantic ever heard in Berlin. Among the soloists Messchaert was particularly impressive.

■ ■ ■

Excerpts from “Parsifal” were given at the Royal Opera on the same day. Those who have heard “Parsifal” at Bayreuth, as conducted by Dr. Karl Muck, could not feel particularly elated over the manner in which Edmund von Strauss conducted the fragments. His readings were anything but inspired. He is wholly lacking in dramatic force; and Gruening's voice is too passe to satisfy in the part of Parsifal. The rabid Wagnerians who see in “Parsifal” the climax of Wagner's productive efforts, and those who think that this work will hold undivided sway over the masses in Germany for the next decade or so, are, in my opinion, doomed to disappointment. I venture the prediction that the public at large will soon tire of “Parsifal,” and that after a couple of years it will be relegated to the place where it belongs—Bayreuth. There are not a few musicians of importance—and they are not anti-Wagnerians, either—who consider “Parsifal” the beginning of a period of decadence in Wagner.

■ ■ ■

The oratorio “Quo Vadis,” by Felix Nowowiejski, was given its first Berlin rendition at the Garnisonkirche by the Pfannschmidt Choir. The work had met with an enthusiastic reception in various provincial towns, but here it fell flat. In the five dramatic scenes there is a lack of potency, both in the text and in the music. The score is a most remarkable mélange. The ghosts of Handel, Palestrina, Wagner and Bruch fit about and leave no opportunity for individuality of expression. The composer has a certain degree of technical skill, but of what avail is that,

if the source of inspiration is sealed up? It is not likely to be repeated in Berlin.

■ ■ ■

Felix Weingartner recently delivered a lecture here on Wagner, but the lecture was not especially edifying, nor did the speaker offer anything new. He declared “Parsifal” to be a revelation and the last and mightiest word spoken by Wagner; he furthermore said it formed the



AN AID TO THE COMPOSER.

A machine that notes down the music while it is being played. close of a great productive period and that beyond it there could be nothing. A pretty strong statement this! Personally I incline more to the views of those who consider it decadent.

■ ■ ■

A very successful recital was given by Edith Walker at Beethoven Hall with the assistance of Gustav Brecher. She sang a program of German lieder, including five folksongs set by Heinrich Reimann. These were sung by Miss Walker in three different languages. Two rarely heard



RODERICK WHITE

American violinist, who made a successful debut in Berlin, assisted by the Philharmonic Orchestra.

Schubert songs—“Hermann and Thusnelda” and “Der Hirt auf dem Felsen,” the latter with clarinet—were of interest. Miss Walker was in exceptionally good voice throughout the evening, and her interpretations revealed a broad, intellectual grasp of the varied styles, while her delivery was characterized by feeling and temperament. How great a favorite the singer has become in Berlin was evidenced by the size of the audience, which completely filled Beethoven Hall. It requires something exceptional to draw out a full house in Berlin in these days. The singer was most enthusiastically acclaimed. A warm word of praise is also due to Brecher for his masterly piano accompaniments.

Among the violinists of the week were two Americans, Albert Spalding and Roderick White. Spalding, supported by Coenraad von Bos at the piano, presented a program consisting of the Schumann D minor and the Mozart B flat major sonatas and Schubert's “Fantasie,” op. 150. Spalding has added many cubits to his artistic stature since he was last heard in Berlin, four years ago. Above all, his tone is much rounder and fuller and warmer and he plays with a great deal more feeling and soul. Technically he was impeccable. The Schumann sonata has rarely been heard in such perfection. Spalding has already attained a high degree of perfection in his art and he evidently is still growing. Bos, whose work as an accompanist is so well known, made a splendid impression as an ensemble performer. He was a worthy partner of the violinist.

■ ■ ■

Roderick White made his Berlin debut with the Philharmonic Orchestra at the Singakademie, securing a pronounced success. He was heard in Tartini's D minor concerto, the Saint-Saëns B minor concerto and Wieniawski “Faust” fantasie. White revealed himself both a superior virtuoso and an excellent musician. He draws a pure, noble and sympathetic tone from his violin, an excellent Strad, by the way, and his command of the fingerboard is admirable in all kinds of intricate passages. Furthermore, he plays with a refined style and his conceptions are legitimate and always in good taste, bespeaking the thinking and feeling musician. Even Tartini's antiquated concerto was effective in his hands, while his polished technic and virtuoso swing were displayed in a brilliant light in the Saint-Saëns and Wieniawski numbers. The “Faust” fantasie is a veritable test piece for the virtuoso; to the American's remarkably nimble and accurate fingers it offered no serious difficulties. In response to hearty and insistent applause the violinist contributed at the close of the program the prelude from Bach's G minor sonata for violin alone, of which he gave a most excellent reading, thus further proving his versatility. White will be heard again in recital on December 18.

■ ■ ■

A new string quartet by Carl Klingler was introduced in the Singakademie on Thursday by the Klingler Quartet. It is smoothly written and well sounding music and it shows the composer to be well grounded in the technic of chamber music composition, but it is wholly devoid of inspiration. The themes are colorless and commonplace and not one of the four movements bears the stamp of individuality. Klingler, who is a teacher at the Hochschule, evidently has been too much under the influence of the Brahms cult, that is practised there, to write original music.

■ ■ ■

The Flesch-Schnabel-Gerard Trio gave its fourth and last concert of this season at Beethoven Hall on Tuesday before an audience that filled not only the auditorium to the last seat, but that also took up all available seating space on the stage. The great popularity of this organization is thoroughly justified and easily understood, for these three artists present standard chamber music works in a manner that leaves absolutely nothing to be desired. It is indeed rare that three such distinguished soloists combine to form a trio, and rarer still it is that each should suppress his strong individuality for the good of the ensemble, as is the case here. The ensemble of the three musicians is perfect. Their program this time was made up of Schubert's B flat major trio and the Tchaikovsky A minor trio, both of which were given magnificent renditions. Between the two trios Gerard and Schnabel were heard in a very fine performance of Saint-Saëns' C minor sonata.

■ ■ ■

Francis MacLennan came over from Hamburg, at the special request of Count von Huelsen, the general intendant of the Royal Opera, to sing the part of Bacchus in Richard Strauss' “Ariadne auf Naxos.” This role has been sung here hitherto by Jadlowker and Kirchoff. Notwithstanding Jadlowker's great popularity with the public MacLennan secured a big success, holding his own in every particular with his celebrated colleague. The American has already become a prime favorite in Hamburg, where he is now singing all the principal tenor roles, and his wife, Florence Eston MacLennan, stands equally high in public estimation.

■ ■ ■

Rudolf Berger has added the role of Tristan to his repertoire. He made his debut in the part at the Royal Opera, achieving an emphatic success. Vocally Berger was in excellent condition and his voice proved fully equal to the great demands of this most exacting role. He sang

LEIPSIC GEWANDHAUS CONDUCTED BY LOHSE.

Arthur Nikisch Absent in Russia, but Will Return to Leipsic to Lead Sixth Gewandhaus Concert—Many Paragraphs of Interest.

Leipsic, November 15, 1913.

In the absence of Arthur Nikisch, who was in Russia, the fifth Gewandhaus concert was led by Otto Lohse, first conductor at the Leipsic Opera. With Pablo Casals as soloist, the program had the Schubert B flat symphony, No. 5; the Haydn cello concerto, the Mozart "Freemasons' Funeral Music," the Bach sixth suite for cello alone, and the overture to Weber's "Euryanthe." This Schubert symphony is full of the spirit of Mozart and Haydn, and as Lohse led the work in sharp accent and the true finish and spirit of the old time, the effect was that of a cabinet piece, however, rich and well grown. But Lohse is easily capable of thrilling with the larger works, hence the vain wish that he had given a work in the imposing manner. Besides the musical delicacy shown in the Schubert and Mozart works, Lohse held the entire slow section of the overture down to the smallest pianissimo that the musical seismographs could record, so that the reading was in so far unique. On November 27, Nikisch resumes his post and gives the Draeseke tragic symphony, to which composition he has been steadfastly devoted for a couple of decades. On account of a church day, there is no Gewandhaus concert for November 19 and 20, but the Riedel Verein, under Göhler, gives these two evenings to the Mahler eighth symphony (Albert Halle), and the Bach Verein, under Straube (Thomas Kirche), gives the B minor mass.

■ ■ ■

The second Philharmonic program, under Winderstein, had tenor Paul Schmedes and concertmaster Heinrich Schachtebeck as soloists. There were the Brahms second symphony, Beethoven's "Adelaide" with piano, and the two violin romanzas with orchestra, Max Schillings' four "Glockenlieder" with orchestra and the second Bizet suite "Arlesienne." Winderstein gave careful rendition of the symphony and Schmedes showed only passable art in his various selections. The Schillings songs are in most conventional modern operatic content, braced by all usual paraphernalia for characterization and remaining very unimportant music. Schachtebeck played the romanzas in beautiful tone and much sincerity.

■ ■ ■

Ignaz Friedmann's two Chopin recitals at an interval of nine days drew real money to the Kaufhaus. The voluminous material represented both sonatas, the fantasie, the fantasie impromptu, the A flat impromptu, the dozen etudes of op. 25, eight preludes, a barcarolle, three mazurkas and two each of the nocturnes, waltzes, scherzos, ballades and polonaises. The great enthusiasm at each recital augmented the list by eight or ten selections. It has taken five or six seasons of Leipsic recitals to arrive at the present result.

■ ■ ■

Friedmann's talented pupil, Ignaz Tiegermann, played for the second season in Leipsic, the last recital including the Bach-Busoni chaconne, Schumann F sharp minor sonata and ten selections by Chopin, Liszt and Gluck, Dandrieu and Rameau, the last three composers according to Friedmann's editing. A musical nature and good pianistic means are already observable in Tiegermann's playing.

■ ■ ■

Franz von Vecsey played the Bach E major concerto, Corelli's "La Folia," three parts of the Lalo "Spanish" symphony, the Bach air, a humoresque and a caprice of his own, also the Paganini A minor caprice. Through his strong mentality, Von Vecsey some years ago aroused impressions of the austere and statuesque in giving the Bach chaconne, and on this occasion he again finds utmost character and nobility in Bach, particularly in adagio. In all his other playing there are extreme fancy and musical character with tremendous verve and joyous musical abandon, so that in combination with his stupendous technic of bow and left hand, he remains one of the very amazing and very elect among contemporary heroes of the concert platform. His humoresque and especially his caprice are of bright musical content, the caprice abounding in greatest difficulties for bow and hand. He was obliged to repeat the caprice and otherwise added many numbers to the original program.

■ ■ ■

The youthful Hungarian violinist, Magda Weil, had the assistance of her pianist cousin, Sandor Vas, in her recital here and in other cities. She played the Goldmark concerto, three movements of a Bach suite, a Wagner romanza, the Saint-Saëns "Rondo Capriccioso" and Paganini "I Palpiti." Mr. Vas played Franz Brzezinski's four part Polish suite. The young violinist's playing of the Goldmark brought all the grace and beauty of tracery in the writing for the solo instrument, and her rendition would

have converted all those thoughtless persons who had hitherto found no value in the concerto. Brzezinski's Polish suite for piano is entirely of beautiful music, though the introduction and polonaise (fugue) and scherzo (oberek) have relatively higher value on account of their strong yet agreeable national character. Vas plays in fine pianistic means and finest musical quality and his touch is splendidly adapted to ensemble play. Miss Weil has played repeatedly in Vienna and recently participated in a recital of compositions by the very talented Joseph Marx. Besides an A minor violin sonata and piano trio fantaisie, there was an A major piano quartet ballade, said to be a work of great beauty. The pianist was composer Marx, further assisted by violinist Zimbler and the gifted cellist, Hugo Kreisler, brother to Fritz Kreisler.

■ ■ ■

A most interesting recital of twenty songs in Italian, French and Russian was given in Leipsic by soprano Nathalie Aktzery, of St. Petersburg. The intended five German songs were surrendered to five of the best by Tschaikowsky, in memory of the twentieth anniversary of the composer's death. Besides the Tschaikowsky "Nacht," "Meine Seele entführt," "Versöhnung," "Wieglied" and "Ob heller Tag," there were songs by Scarlatti, Falconieri, Handel, Tenaglia, Vivaldi, Debussy, Chausson, Moret, and a concluding Russian group, Moussorgsky, Glazounow, Rachmaninoff, Borodin and Wassilenko. The artist possesses a voice of agreeable quality in sufficient flexibility for all her needs, and her singing, both as to vocalism and thoughtful, expressive delivery of the texts, showed culture in every detail. The Leipziger Tageblatt, by its Mr. Schlegel, all unmindful of these traits and the general international value of all good art, scolded because the visitor had finally sung no German, and he thus neglected to ascribe any item of artistic worth to the recital.

■ ■ ■

The Russian cellist, Anton Pokrovsky, gave his own recital to include the Lalo D major concerto, the caprice chaconne by the artist's former teacher, Julius Klengel, further including Pokrovsky's own romanza, menuet, prelude, dance grotesque and sonata in G major. The playing was very orderly, in agreeable tone and reliable technic without yet having come to great maturity. The Pokrovsky compositions could not be heard for this report. The city papers were not willing to find much good in them.

■ ■ ■

Soprano Dora Heims gave four songs by Schubert, three by Schumann, four by Brahms and seven by Conrad Ramath. She showed an earnest musical nature and agreeable voice, though her delivery soon showed lack of relief.

■ ■ ■

Baritone: Erich Augspach sang Beethoven's "Adelaide," two songs by Schubert, four by Strauss and five by Hugo Wolf. The singer has a potent and beautiful voice, under fine training. He sang musically in splendid legato, thus bringing down upon himself a charge of sentimentality from those press writers who would not recognize the better type of art when they heard it.

■ ■ ■

The student program at Leipsic Conservatory, November 14, had the Bach G minor organ fantaisie and fugue, Nardini and Bossi selections for flute, the Bach E major "Praeludium" played by a dozen violinists, a Bassi "Rigoletto" fantaisie for clarinet, the Strauss piano and cello sonata, two parts of the Mozart G major flute concerto and two parts of the Mendelssohn G minor piano concerto with accompaniment of the student orchestra.

EUGENE E. SIMPSON.

Lambert Pupil Scores Success in Newark.

Before a large audience representative of the musical life in Newark, N. J., Katherine Eyman, the talented young pianist and pupil of Alexander Lambert, was heard in that city on Tuesday evening, December 2, in her annual recital.

Interesting as it was to listen to one so well known to music lovers in both Newark and the Oranges, it was a surprise to many to note the well directed power, ample technic and beauty of tonal color which this young artist displayed. Miss Eyman, who is unusually attractive in appearance, was warmly applauded and received many floral tributes.

Aside from Moszkowski's "Etincelles," which she was obliged to repeat as an encore, probably the most interesting numbers on the program were Alexander Lambert's "Etude" and Grieg's "Concerto" (first movement). Mr. Lambert accompanied Miss Eyman in the latter number on a second piano. This was particularly well rendered and received hearty applause.

The program follows:

Prelude and fugue, E minor.....	Mendelssohn
Sonata, G minor (first movement).....	Schumann
Etude.....	Alex. Lambert
Du bist die Ruh.....	Schubert-Liszt
Scherzo, B minor.....	Chopin
Etincelles.....	Moszkowski
Arabesque.....	Leschetizky
Frühlingsnacht.....	Schumann-Liszt
Allegro Appassionato.....	Saint-Saëns
Concerto (first movement).....	Grieg

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MOSCOW PRIVATE OPERA PRODUCES "MLADA."

Rimsky-Korsakow Also Honored by Imperial Opera House Which Brings Out "Tsar Saltan"—Mozart's "Don Juan" Revived—Verdi Centenary Observed.

Arbatte, Deneshny 32,
Moscow, Russia, November 4, 1913.

The private opera in Moscow has patronized the national art from the very beginning of its activities. Many Russian operas were first performed on the stage of the Theater Solodowaikow. Mr. Zimin, owner and manager of this theater, has remained true to these traditions and opened the season with Rimsky-Korsakow's opera "Mlada," seen for the first time in Moscow. Strange indeed was the manner in which this opera was composed. This happened in the year 1869. Gudeonow, Director of the Imperial Opera Houses, planned an opera, which would be at the same time a "Féerie" with ballet dances and choruses, all of the most fantastic kind. The theme was taken from the folklore of a Slavonian tribe living on the shores of the Baltic Sea, and dealing with a period antedating Christianity. The mighty Bureaucrat of the second half of last century, the Director Gudeonow wished to have for each act a separate composer and distributed the scenes between Borodin, Iés Cui, Moussorgski and Rimsky-Korsakow. They understood the work, as the subject afforded fantastic themes quite suitable for music. It happened that soon afterward Gudeonow, the director, retired, and the opera remained unfinished. The composers used the excerpts they had already written to their other works.

■ ■ ■

Many years elapsed before, in 1889, the composer Liadow, gave Rimsky-Korsakow the idea to return to the poetical subject. Just at that time Angelo Neumann (impresario) went to St. Petersburg to produce Wagner's operas. The spirit of this reformer of the operatic stage, influenced Rimsky-Korsakow's mind. He began to admire greatly the new art of orchestration, and the system of the "Leitmotiv" of the great German reformer. And under the sway of these new impressions and strong experiences he composed his "Mlada." The opera was soon worked out and its first performance took place in 1892 at the Imperial Opera House, the Marien Theater, in St. Petersburg, but after a few performances disappeared entirely from the stage.

■ ■ ■

We owe a debt of gratitude to Mr. Zimin for producing the "Mlada" in Moscow, which opera is a masterpiece of our beloved native composer, whose songs and melodies remind one of the freshness of the fields and woods in spring, revealing a joyful existence. The melodic element in the work is astonishing, as well as the brightness of the orchestral part. Peter Olenin, the régisseur in chief, has taken great pains to give us fine scenery, handsome decorations, dances and well trained choruses, all being of great importance toward the success of the "Mlada."

■ ■ ■

The roles of the singers (Merdames Petrowa-Zwanzewa, Zakrewskaja, Netshaeva and Messrs. Ossipow and Lebedew) are small, although each of them has a short but beautiful part, both as to singing and acting. The orchestra under Bagrinowski, a young musician and talented composer, played finely and revealed all the charm of Rimsky-Korsakow's music.

■ ■ ■

The second novelty at the Private Opera was Puccini's "The Girl of the Golden West," which is well known in America.

■ ■ ■

The third achievement of this season at the Private Opera was the revival of Mozart's "Don Juan." From a scenic point of view the production was one of artistic splendor. The charm of Mozart's tender melodies and limpid orchestration appeared in full beauty under Plotnikow, an experienced conductor.

■ ■ ■

The Imperial Opera House also paid a tribute to Rimsky-Korsakow's genius. In October his opera, "Tsar Saltan," was produced on the Imperial stage for the first time in Moscow, although it was composed in 1869, almost at the same time as the above mentioned opera "Mlada," under the sway of Wagner's music. The subject was taken from a Russian native tale, that was worked out in a poem by Poushkin, the illustrious Russian poet, who had a gift for grasping the spirit of the true national character. The fairy tale of "Tsar Saltan," with its fantastic subject full of gaiety and sunshine, inspired Rimsky-Korsakow. The opera was splendidly given on the stage of the Imperial Opera House. The scenic decorations were worked out by the noted painter Korovin, whose creation was a marvel of art. The arrangements of the var-

ious scenes and wonderful color effects reminded one of a Féerie.

■ ■ ■

The manifestation of musical pessimism is not a characteristic for Rimsky-Korsakow's creations; he preferred



RIMSKY-KORSAKOW AT HIS WORK.

joy to gloom, and it would be difficult to find a single air in the opera which was not alive and tingling with real and lyric interest, full of melodic freshness, with an overflowing rhythmic gaiety. One symmetrical line could be easily traced in the whole of the opera.

■ ■ ■

In memory of the centenary of Verdi's birth, a magnificent performance of "Rigoletto" and the third act of

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"Ernani" were given at the Imperial Opera House. Mme. Neashanowa charmed with her wonderful singing as Djilda, as did also Leonide Sobinow, the beloved Moscow tenor, who was her valuable partner. The whole cast was good and highly honors the Imperial Opera House.

ELLEN VON TIBERÖHL.

Joseph Henius Club of American Music.

The first musicale of the Joseph Henius Club of American Music, season of 1913-1914, was held on Wednesday evening, November 19, at the home of Mrs. Amend, 33 West Eighty-first street, New York City.

The program, which consisted mainly of selection from the works of American composers, was well rendered. A special feature was the excellent harp solo by Carlos Salzedo, who played, among other things, one of his own compositions.

Edmund Severn gave a humorous description of his Suite from Old New England, after which Carl Tollefson, accompanied by Mme. Schnabel-Tollefson, played it to the delight of the audience.

The Joseph Henius Club of American Music has been formed in memory of the late Joseph Henius for the development of works by American composers.

Music is the poor man's Parnassus.—Emerson: "Letters and Social Aims" ("Poetry and Imagination.")

BISPHAM'S IMPRESSIONS OF VAUDEVILLE AUDIENCES.

Popular Baritone Has Some Characteristically Interesting Things to Say Concerning His Novel Experiences in a New Field of Entertainment.

During the past ten weeks of his successful appearances in vaudeville, a wide breadth of experience has been granted the famous baritone David Bispham, who aptly expressed his observations as follows to the MUSICAL COURIER:

"Well, it is just like walking along the street, sometimes you are in the business part of the town, then in the streets filled with homes; bye and bye you come to the Gay White Way, then you cross into Fifth avenue, which, do not forget, is having many changes of its own; now you come to a slum, but near it is a church, and alongside there is a peaceful square, out of traffic's way,—but let it not flatter itself, it will not be for long.

"So it is with the people I meet and the audiences I sing for. Some have been business people, some domestic; some amusement seekers, some fashionable. Many are poor, often sent by the clergy and other settlement workers to hear me, while back in the corners often are the quiet seekers for 'a little fun' in peace and comfort after a day of worry. But too soon for these comes down the curtain and the bustle of the street is in their ears as they trudge on again in the crowd.

"But busy or idle, poor or rich, all enjoy music, or could if they would only hear it oftener. The holder of an opera box is no more likely to be fond of music than the bootblack—his money can buy him entrance to the 'golden horseshoe,' but not to the fine appreciation of what he hears.

"I am glad that this new experience has come to me—not new exactly—but an experience of a new type of audience—a far broader one, containing more types of individuals than I have ever before encountered. All have come to be amused, each by the sort of 'act' he fancies, or by the aggregation of acts he fancies will give him the best value for his money. Whereas in the audiences I usually face are many specialists, who have subscribed to opera, symphony, oratorio or song recitals, because they are enthusiasts in one or the other of these branches of musical endeavor. Hence they are apt to be not only very critical, but correspondingly enthusiastic over what they deem to be good.

"So also is the composite vaudeville audience, enthusiastic—enormously so! Let no one think that there is any lack of discrimination among the patrons of the high class variety theater of today. That the standard is being raised so high, is the best indication that the public demands the best that is going. It is also an indication that there is a protest against the too frequent high prices charged for worthless 'legitimate' offerings.

"As for the appreciation of my personal efforts, I cannot sufficiently thank either my managers or my audiences for the way in which my songs have been received, and it is a source of constant interest to me to observe how this or that 'classic' or perchance more popular number will be received. So far the thing is about even, and I am keeping the standard up in consequence."

Grand Rapids Student Orchestra.

Attached is a program given by the Grand Rapids (Mich.) Central High School orchestra (John W. Beattie, conductor in the High School auditorium, Friday evening, November 21. Mrs. R. Mauritz (soprano), Henrietta Sonnema (contralto) and Mrs. Fred. J. Brockmeier (accompanist) assisted.

The large auditorium was filled with parents and music lovers, who by their hearty applause expressed their appreciation of the numbers rendered. Grand Rapids citizens take particular pride in this student organization, in which there is good balance of instruments and the unity with which the players respond to the baton of the conductor is pronounced.

This is the program:

Largo (from Xerxes).....	Handel
Sixth Symphony (Surprise).....	Haydn
The Sweet Spring Maid.....	Isabel North
Rose in the Bud.....	Dorothy Forster
Mauritz (soprano).....	
Quintet for wind instruments (op. 71).....	Beethoven
Harry Clark, flute; Helen Evans, clarinet; Leo Rockle, oboe; Edward Grant, horn; Percy Nickel, bassoon.	
Two numbers from Scenes from Childhood	Schumann
Serenade	Moszkowski
Meditation on a prelude of J. S. Bach.....	Gounod
Arlene Turrell, solo violin; Mildred Crabb, harp; Spencer Horner, Siegel Judd, violin; Amy Hudson, viola; Clare Hudson, cello.	
The Wind in the Corn.....	Robert Clarke
The Reason Why	Teresa del Riego
En Sourdine	Tellam

The greatest advantage that a writer can derive from music is that it teaches most exquisitely the art of development.—Disraeli: "Contarini Fleming." Pt. III, Ch. 8.

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Choral Society and Permanent Opera Among the Desired Institutions—St. Louis Republic Favors Musical Expansion in Its Community—Symphony Orchestra Progress Impresses Its Subscribers, Who Are Willing to Guarantee Annual Sum to Cover Deficit.

St. Louis, Mo., November 30, 1913.
Considerable interest has been shown in an agitation for some of the musical needs of St. Louis, which has been favored by the St. Louis Republic. The editor, Paul Brown, is very sympathetic toward all movements tending in the direction of musical progress. So all who have had anything to state publicly in this matter, have been accorded the privilege of expressing their views in the Republic, and there have been friendly editorials from time to time. These needs are: (1) a large organ, placed in a public building in the business district, upon which frequent recitals might be given by competent organists; (2) a choral society; (3) permanent opera. Most stress has been laid upon the second of these, for it is a fact to be deplored that we have no large English speaking choral society here. We did have one for years which merged into the Choral Symphony Society. In order to give sufficient attention to the artistic and financial necessities of our orchestra, the directors found themselves obliged to discontinue the chorus, and to concentrate upon the orchestra. Conductor Max Zach was brought here, and the number of players increased. The improvement has been unquestionably remarkable. The subscribers have been so impressed by the progress made that they are quite willing to guarantee \$30,000 per year toward the deficit. While this is a matter concerning which our citizens have every cause to be proud, yet it is to be regretted that the chorus was compelled to disintegrate. There are many members of the old society who would be willing to associate themselves with a new one, and there are a number of vocal instructors who would persuade their pupils to join for the practice. The one thing necessary is organization. That requires self sacrificing men and women who will give time, energy and money to have it become an institution. The inquiry is: Who will consent to shoulder these burdens? There is no question that permanent opera will come some time. Business men and society women are in favor of this movement. The late Adolphus Busch was willing to subscribe \$50,000 toward the erection of an opera house. A little effort, and our citizens would willingly subscribe for such an enterprise. If permanent opera soon becomes a reality, it will do much toward advertising St. Louis throughout the country.

The Apollo Club, consisting of seventy-five men under the able direction of Charles Galloway, gave its first concert of this season last Tuesday night at the Odeon. Hector Dufranne, the distinguished baritone of the Chicago Opera Company, was the soloist. The program was as follows:

Drinking Song	.....	Busch
The Apollo Club.		
Avec tes Yeux Mignonne	.....	Lassen
November	.....	Tremisot
Le Vent	.....	Wibier
Tulita	.....	Hector Dufranne.
The Folksong	.....	Stevenson
		Kremser
The Apollo Club.		
Legend of the Sagebrush, from Juggler of Notre Dame	.....	Massenet
Three Fishers	.....	Goldbeck
Si tu le voulais.	.....	Tosti
Noel Pâris	.....	Massenet
Le Devin du Village	.....	Gretry
I Love but Thee	.....	Hector Dufranne.
		Storch

The Liederkranz Club, our largest German choral society, gave its anniversary concert Saturday. Richard Stempf is conductor. The soloists were Nina Dimitrieff, soprano, and John W. Bohn, baritone; Max Steindel, cello, and E. Prang Stamm, pianist.

The following program was given:

Mixed chorus—		
Heidenröslein	.....	Schubert
Das Veilchen	.....	Mozart
Cello solo, Variations on two themes	.....	A. Franck
Soprano solo, Jewel Aria, from Faust	.....	Gounod
Male chorus—		
Serenade	.....	Kremser
Frühlingstürme	.....	Führich
Baritone solo—		
J'ai Pleure en Reve	.....	Hue
Zigeuner Melodie	.....	Dvorák
Ladies chorus, The Gypsies	.....	Brahms
Cello solo—		
Evening Song	.....	Schumann
Gypsy Dance	.....	Jeral
Soprano solo—		
Night	.....	Strauss
She Was Thine	.....	Gretschmanoff
Return of Spring	.....	Kramer

Mixed chorus, The Banquet with the Phaiakes, from Odysseus Bruch

A special concert was given Friday evening by the St. Louis Symphony Orchestra. Ruth St. Denis, interpretive dancer, was the soloist.

The Sunday afternoon "pop" concert was exceptional in that there was no soloist. The program follows:

March, Chantecler	.....	Strube
Two Norwegian Dances	.....	Grieg
Overture to The Bat	.....	Strauss
First finale from Lohengrin	.....	Wagner
Sevelana from Don Cesar de Bazan	.....	Massenet
Prelude	.....	Rachmaninoff

The second concert in the monthly series at the Tuscan Temple took place Sunday afternoon. The program follows:

Organ, Sonata, C minor	.....	Guilmant
Contralto solo, A Song of Thanksgiving	.....	Allitsen
Florence Miller.		
Tenor solo, Consider and Hear Me	.....	Wooler
Organ, Ave Maria	.....	Richmond
J. C. Eisenberg.		
Contralto solos—		
To You	Speaks
Don't You Mind the Sorrows	Cowles

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Irish Love Song	Lang
Tenor solos—		
In the Moonlight	Halle
Eleanore	Coleridge-Taylor
Organ, Offertory in F minor	.....	Batiste
J. C. Eisenberg.		

The Belleville Liederkranz Society gave a concert Thanksgiving evening. The society is one of the oldest in the country. It presented two novelties, a portion of Ignaz Brull's opera, "The Golden Cross," and Horatio Parker's "Honor and Liberty." F. A. Kern conducted and the soloists were Rosalind Sternberg, soprano, and George Sheffield, tenor, formerly of St. Louis, but now of Chicago.

Homer Moore, the well known baritone and musical authority, has just published a very remarkable pamphlet entitled, "A System of Phonetics Applied to the English Language for the Use of Singers and Speakers." In the introduction he says: "The great trouble about singing English is that it is rarely English when it is sung. Instead it is a sort of slovenly dialect. Our vowels are the vowels of the whole Aryan world. Our consonants have come down to us from a time before the most distant dawn of either legend or history. We need a uniform pronunciation and a uniform spelling. Therefore I have constructed in the simplest way such a means of spelling. Each sign represents a definite sound. Each sound can be learned and produced accurately. To associate each sound with its sign in no way compares with the difficulty

of remembering the eccentric spelling of a thousand words with their endless combinations of varying and silent letters." He divides the alphabet into eleven vowel sounds, four "double vowels," eight "half vowels," five "vocal consonants," nine "uvocal consonants," three special indications. He then gives a "table of equivalents," using the phonetic spelling. This is followed by exercises in pronunciation, and that by exercises in articulation. The closing part consists of thirty-four reading exercises, all familiar selections, written in the phonetic manner. Mr. Moore has given to this subject most careful thought, and has presented to the public a book which ought to appeal to all instructors of singing and speaking. As he says: "A technic in articulation and an accepted pronunciation are necessary to beauty and efficiency in speech. These a proper use of this book will insure. E. R. KROEGER.

A Tonkünstler Concert.

Members and guests of the Tonkünstler Society listened to a well selected program at Memorial Hall, Brooklyn, on December 2. An interesting number was a suite for violin and piano, composed by Edmund Severn, which is founded on a number of songs popular in New England many years ago—some, in fact, as far back as Colonial times—but are mostly forgotten now.

Mr. Severn was fortunate in having his composition rendered by two such artists as Mr. and Mrs. Carl H. Tolleson, whose work was intelligent and finished. Some of the melodies are candidly ugly—just as are parts of Dvorák's "New World Symphony"—and under the bow of a less capable violinist their rugged and rural effect might have been lost. Mr. Tolleson's art and understanding made the best of the composition and his performance was received with sincere applause.

Grace D. Hornby, contralto, gave a group of songs and added "My Laddie" (Allitsen) as an encore. Nicolai Schner played the "Sonata Appassionata" and responded to generous applause with Chopin's F minor nocturne.

The last number was a quintet by Scharwenka for piano, two violins, viola and cello, which was broadly and effectively rendered, the finale being particularly pleasing.

The complete program follows:

Suite for violin and piano	.....	Edmund Severn
Mr. and Mrs. Carl H. Tolleson.		
Songs for contralto—		
Lungi dal caro bene	.....	Secchi
Danza	.....	Chadwick
The Cry of Rachel	.....	Salter
Grace D. Hornby.		
Walther Hahn at the piano.		
Piano solo, Sonata in F minor (Appassionata, op. 57)	.....	Beethoven
Nicolai Schner.		
Quintet for piano, two violins, viola and violoncello		
(B minor, op. 118)	.....	Ph. Scharwenka
Hella Seydel, piano; Richard Arnold, violin; August Roebelen, violin; Herbert Borodkin, viola; William Ebann, violoncello.		

Music.

As Played by a Symphony Orchestra.
It comes like the morn, at the dawning,
And lives through the riotous day,
It gambols o'er seaside and mountains,
With nymphs and with maids at play;
It soothes like a dainty confection,
It thrills like ambition new born,
It fades as the day into twilight,
This magic of string and of horn.
It comes like a swell from the ocean,
With faint undulations at first,
Then onward, resistless its volume,
Till breakers in ecstasy burst;
Then winds moaning mournfully over

The lost ones tossed up by the sea—
Appeased is the god of the ocean—
Its spirit is calm and is free.
It comes like a flower in the springtime,
When past is the dark and the gloom.
The bud, then the leaf—then the blossom
Buds gloriously forth into bloom;
It tarries awhile—then it withers,
In rapture we list for the sound
Of perfumed and delicate petals,
That flutter and fall on the ground.
It comes like a dream at the cradle,
That coaxes the sleeper to smile,
It wakes with melodious assurance
That life, after all, is worth while;
It lives and pulsates with the passions,
The chords of our feeling respond,
Like a soul at peace with its Maker,
In silence it passes beyond.
—Jens Grondahl, in Houston (Tex.) Daily Post.

The first public practice of St. Petersburg Conservatory's opera class was in "Faust" excerpts, given in the conservatory's small hall.

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PARISIANS WITNESS OPERA DIFFICULTIES.

Even Hammerstein Figures in the Interesting Developments—And So Do Astruc and Van Dyck—Indications Point to One Less "Parsifal" Performance in French Capital—Jean de Reszke Teaching Again After Long Vacation—"Faust" Has 1450th Performance at the Opera—Lamoureux and Colonne Concerts Honor Schumann.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beauméjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, November 25, 1913.
Oscar Hammerstein's failure to open on time in New York still continues to excite a great deal of interest here. It is alleged that one of the artists who claims to have been engaged has brought action here on his own account, but as the contracts contained a clause providing that any action in connection with the artists must be taken in accordance with the laws of the State of New York, it seems hardly probable that they will be able to accomplish any-



Photo copyright by Pohle, Buffalo, N. Y.
ARTHUR HARTMANN.

thing. In the meantime Gabriel Astruc, through whose so called "Société Musicale" the engagements were made, has hastened to wash his hands of the whole affair and, following an article in last Friday's New York Herald (Paris edition) by Pierre Veber, which implied that M. Astruc had some personal interest in the matter, published a letter in which he stated that he has never been either directly or indirectly associated with Mr. Hammerstein. Poor M. Astruc! He was to have 5 per cent. commission on all salaries—for all the engagements were made through him, or, to be accurate, through his Société Musicale—not only for the first year, but for all renewals and extensions as well, and now there are no salaries and no renewals and no extensions. This is a cruel blow, coming right after the closing of his Théâtre des Champs-Elysées. M. Astruc is absolutely out of that, too, for last week the Société du Théâtre des Champs-Elysées, proprietors of the theater itself and the ground on which it stands, called the attention of the courts to the fact that M. Astruc was several months in arrears with his rent and the courts ordered his legal expulsion, which consisted in the withdrawal of his concierge, sole representative of the imposing opera forces which so happily began the season only a few weeks ago. Ernst van Dyck, the veteran tenor and warhorse of Bayreuth, who was to have directed the "Parsifal" perform-

ance for M. Astruc, attempted to arrange a modus operandi with the proprietors of the theater whereby he would have been able to carry out M. Astruc's contracts and to have given the "Parsifal" performances after all, but the negotiations are said to have failed and Paris will have one "Parsifal" the less.

Schumann was trump at the orchestra concerts last Sunday, Gabriel Pierne devoting the entire program of the Concerts Colonne to a production of his seldom heard "Faust," and Camille Chevillard heading the program of the Concerts Lamoureux with the same composer's second symphony.

It is evident that Jean de Reszke profited from the long summer vacation, from which he returned only after November 1—if a vacation lasting until November can properly be referred to as a "summer" vacation. When I saw him before he left in June he showed the traces of a long, hard season of teaching, but when I had the pleasure of seeing him again last week, it was easily to be seen that the sea air of north France and the golf on the private De Reszke course in Poland had effaced all traces of last season's work and left the great master hearty, fresh and younger than ever to begin this season's teaching. And begun he has, for the lesson board was absolutely full, needless to say, before he had been back a week. M. De Reszke was kind enough to tell me the true story about his "baritone" days—something which has never been published, and which is so good that I am going to keep it over for a week until I can have some pictures to go with it. He says there are some very promising young voices in his

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"stable" this winter and promised me an opportunity to hear them later. And by the way, a pretty good record for any teacher—is it not?—to have six prominent singers in one prominent opera company. Think of Mme. Minnie Saltzman-Stevens, Lucille Marcel (Weingartner), Maggie Teyte, Freeze Green, Edvina and Androwa, all of whom are singing at Boston this year and all of whom are former pupils of one master—Jean de Reszke!

■ ■ ■

Last Saturday evening Mr. and Mrs. Arthur Hartmann invited a few friends to their home and Mr. Hartmann played for them the Brahms E minor sonata and the Grieg sonata. It was the first time I have ever heard him play and I was much impressed with the splendid and complete technical mastery of the violin which he possesses, and none the less with the fine musical taste and feeling evident in his interpretation of the two works. There is not an oversupply of masters of the violin in Paris—in fact, I know of only two who may be ranked with Mr. Hartmann—and it will be a pleasure to hear him in public later in the season. In the meantime he is devoting himself to teaching and to composition. Povla Frisch, the Danish soprano, sang French and German songs. She is that rather rare thing nowadays, a lieder singer with a fine voice and a strong individuality of style which gives interest to everything she does.

■ ■ ■

Last week witnessed the 1,450th representation of Gounod's "Faust" on the stage of the Opera, being at the same time the 200th appearance of M. Gresse, who has been at the Opera since 1901, in the role of Mephistopheles. All honor to M. Gounod and to M. Gresse as well. Of the latter I can only say that if all the artists of the Opera were up to his standard we should have a very different class of opera here than that which now exists.

■ ■ ■

Saturday evening L. d'Aubigné entertained at least a hundred guests at his villa in Sevres in honor of his birthday. From 5 to 7 o'clock there was an informal program of music in the big studio, some of the many pupils of Mr. d'Aubigné appearing in solos and duets, the culminating number being the famous "Rigoletto" quartet, with the master himself taking the tenor part. Afterward there was a fine supper, with several cold turkeys as the leading soloists, a program that evoked the same hearty applause which had greeted the preceding musicale, and to end up with the studio was cleared out to make room for a dance. Hearty congratulations to Mr. d'Aubigné on his birthday, and may it return often if it brings with it as good a time for his friends as the last one.

■ ■ ■

I had the pleasure last Sunday of visiting for the first time the studio of Enrico Bertran, the specialist in voice production, to hear one of his pupils, Magdo Leymo, sing. She has, I understand, studied only with M. Bertran, which speaks well for his ability as a vocal teacher, for her voice, a very agreeable soprano, is capably placed and her vocalization is in every respect thoroughly satisfactory. She sang two numbers of Handel and the "Caro Nome" from "Rigoletto" and showed that her teacher knew how to give her the musical as well as the vocal side of singing. Mme. Leymo has been engaged for the grand concerts of the winter season at Monte Carlo. It was a great pleasure, too, to hear M. Bertran sing. He retired from the stage several years ago to devote himself exclusively to teaching, which is a great pity for the stage, for he is a splendid artist, whose voice and singing ability have not deteriorated one whit, notwithstanding his long years of service in leading roles in such theaters as La Scala at Milan, the famous Theatre Réal at Madrid and Covent Garden.

■ ■ ■

Among the revivals at the municipal opera house, the Gaité-Lyrique, is Xavier Leroux's opera, "Le Chemineau." This week Edmond Clément will appear for the first time on the stage of this theater, singing in the "Barber of Seville." I understand that M. Clément's many engagements here and business in connection with the recent death of his father-in-law will prevent him from carrying out his contemplated American tour this season.

■ ■ ■

Mr. and Mrs. Arthur Alexander were at home to a large number of their friends on Sunday afternoon. There was an impromptu musical program, in which Mr. Alexander, Katherine Lawler, the soprano, and Mme. Laghos, the Greek violinist, took part. It was the first time I had had an opportunity to hear Mme. Laghos' excellent work. She is a very capable artist. Sigismund Erdmann, editor of the Swedish newspaper of Duluth, Minn., and the possessor

of what promises to develop into an exceptionally good tenor voice, has just come over to study with Mr. Alexander.

■ ■ ■

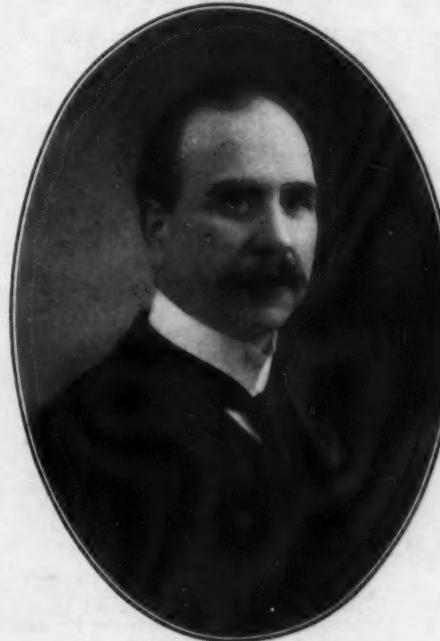
The soloists at the Students' Atelier Reunion last Sunday evening were Hilda Wierum, singer, and Jean Verd, pianist. Both artists were very heartily applauded for their excellent work. M. Verd, who played Liszt's "Legende de St. François marchant sur les flots," Debussy's "Clair de Lune" and Dubois' "La Source enchantée," was compelled to give no less than four encores as a sequel to three scheduled program numbers, which is sufficient testimony to his splendid artistry without the need of any additional praise from me.

■ ■ ■

Among those sailing last Sunday on the Kaiserin Auguste Victoria was Esta Reed, of Chicago, who is returning for the winter to resume her place as teacher in the Cosmopolitan School of Music in that city to fulfill various concert engagements. As soon as the American season is over Mrs. Reed will return here, and she will also take advantage of the presence of Charles W. Clark in Chicago during December and January to continue her lessons with that master.

Enrico Bertran, Voice Specialist.

Among those Parisian teachers who make a specialty of correctly placing the voice, the name of Enrico Bertran well deserves to be mentioned. The best proof of the correctness and excellence of his work is in the fact that, though he sang for fourteen years as tenor on the operatic



ENRICO BERTRAN.

stage and after that had an honorable career as baritone, the voice is to the present day absolutely intact, showing that the method of producing it must have been absolutely correct. The French Government has recognized the excellence of Mr. Bertran's work as an artist and teacher in awarding to him the rank of an Officier d'Académie. M. Bertran, a Spaniard by birth, is a master of four languages, French, Italian, English and his native Spanish, and enjoys the happy position of being able to prepare his pupils for opera, concert or oratorio in all four of those languages.

Alda in Mississippi.

On the evening of November 17, Frances Alda (soprano), assisted by Frank la Forge and Giutia Casini, gave a concert for the young ladies of Whitworth College, Brookhaven, Miss., which proved a brilliant opening of the artists' course of the college.

Other artists who will appear in this course are Jacques Thibaud and Cecil Fanning.

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Frances Alda, Frank la Forge and Maud Powell Among Those Who Have Delighted Texans of Late—Tuesday Musical Club Activity.

San Antonio, Tex., November 27, 1913.

On November 15, Frances Alda, with Giutia Casini, cellist, and Frank la Forge, pianist and accompanist, appeared in the Gunter Hotel ballroom. This was the first of the three attractions to be brought to San Antonio by the Tuesday Musical Club. Mme. Alda's concert was surely a success. From her very first song, "Lungi dal caro bene," by Secchi, to her last, "An Open Secret," by Woodman, the audience was charmed by the beautiful quality of her voice. She sang the "Prayer" from "Tosca," with cello obbligato by Casini, which was beautiful. After insistent applause they gave the harcarolle from "Tales of Hoffman." Casini proved himself an artist. Frank la Forge was a delight, as always, to the audience. His playing of all accompaniments from memory was wonderful. Mme. Alda sang two of his compositions, "Like a Rosebud" and "Expectancy." She was forced to repeat the last song twice.

■ ■ ■

November 21, Maud Powell appeared in concert. It really seemed that her marvelous playing was even more wonderful than ever. Her opening number—a concerto, by Coleridge-Taylor—was played superbly. Those who heard her for the first time were impressed with her mastery of her instrument. She was presented with a large bouquet of chrysanthemums, sent to her by the Tuesday Musical Club, by whose members she is greatly loved and admired. Mme. Powell has as her accompanist a most efficient musician, Mr. Moore, who gave two piano solos and showed himself to be a thorough technician. Mme. Powell was most generous with her encores, and after the program was over the people refused to be satisfied with what they had already heard but insisted upon more, so Mme. Powell gave an encore.

■ ■ ■

On November 18, the Tuesday Musical Club members gave an excellent program at the close of the business meeting. The subject of the program was "Ancient Hebrew Music," Cara Franklin in charge. The program was given by the Temple Beth-El Quartet, comprising Mrs. G. E. Gwin, soprano; Mrs. E. Sciven, alto; Charles Lee, tenor; Gilbert Schramm, bass. The women are active members of the club, the men honorary. An orchestra formed of club members also gave several numbers. This orchestra consists of Mrs. H. Schramm, Marguerite Quinn, first violins; Mrs. A. A. Dean, L. Smith, second violins; C. Lee, clarinet; Mrs. W. S. Seng, flute; Bessie Guinn, cello; Florentine Heilig, piano.

MRS. STANLEY WINTERS.

Carl Friedberg's Phenomenal Success.

Carl Friedberg, the eminent German pianist, who will visit this country next fall for the first time, appeared recently at the Leipzig Gewandhaus under Nikisch, where he played the Brahms concerto. This was Friedberg's second successful appearance in these concerts, and his phenomenal success brought him a third re-engagement for next year. Professor Julius Klengel himself played the cello solo of the Brahms concerto, this being the first time, it is said, that the professor has done this for any artist.

Mr. Friedberg, who has been recently concertizing in Vienna and has been playing this season already at over thirty concerts, will appear with the prominent orchestras in Europe. He is also engaged for an appearance in Paris in April with the Société des Nouveaux concerts at the Elysée Théâtre.

Musical Colony Dinner.

Tuesday evening, December 16, the Fifth Musical Colony Dinner will be served at the Restaurant Roma, New York. This is the first of the dinners for the winter.

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213 Prospect Avenue, Roland Park,
Baltimore, Md., December 5, 1913.

The Boston Symphony Orchestra presented a delightful program for its second concert of the season. The symphony was the Beethoven seventh. Fritz Kreisler was the soloist, playing the wonderful Tchaikovsky concerto, a combination that could not be improved upon. The program ended with the overture to "The Bartered Bride"—or, as Dr. Muck's program put it, "The Sold Bride"—by Smetana.

¶ ¶ ¶

Josef Hofmann gave the fifth Peabody recital, last Friday, before an audience that filled every cranny of the hall. Mr. Hofmann's rendition of the Liszt B minor sonata was the high water mark of the recital. The program follows:

Variations in D minor.....	Handel
Sonata Pathétique.....	Beethoven
Aufschwung.....	Schumann
Warum.....	Schumann
Ende von Liede.....	Schumann
Sonata in B minor.....	Liszt
Polonaise Fantaisie.....	Chopin
Waltz in F minor.....	Chopin
Mazurka in B major, op. 56.....	Chopin
Nocturne in B major, op. 32, No. 1.....	Chopin
Waltz in E flat major.....	Chopin

¶ ¶ ¶

A new pipe organ was dedicated last Sunday at Boundary Methodist Episcopal Church. The organ was given in memory of Samuel H. Cole, by his widow. Special music was sung by the choir of seventeen voices, under the leadership of L. Belle Grim, organist, who gave an organ recital in connection with the service.

¶ ¶ ¶

Songs have been sent me this week by two Baltimore composers for review. The first to arrive are two childhood songs, by Dorothy Dasch Reese, entitled "The Way to Shadowtown" and "Cradle Song." The cradle song is a very pretty setting of Tennyson's "What Does Little Birdie Say?" "The Way to Shadowtown" is a dainty little barcarolle arrangement of Eugene Field's well known lullaby. Mrs. Reese is a newcomer to Baltimore, who will prove a decided acquisition to musical circles here. She is a singer, a former pupil of Emma Thrusby, and has already established a class in this city. The other group of songs is by Otto R. Ortmann; and one of them, strange to say, is another setting to Tennyson's "What Does Little Birdie Say?" Mr. Ortmann has given the words a gay and rollicking little melody that is very attractive. The second song of the group is called "The Sea Sobs Low," a short song, with beautiful harmonies. The last of these songs, and the best of all those submitted, is a spring song, "Ermunterung." This is a brilliant and thrilling song, twelve-eight time, allegro con brio; an excellent number for any program.

¶ ¶ ¶

Minna Adt, soprano, and August Hoen, basso, have been engaged for the choir of Grace and St. Peter's Church.

¶ ¶ ¶

The Ladies' Social Union of Brantly Baptist Church held a musical on Thursday, at which Hobart Smock was the soloist.

¶ ¶ ¶

At the Y. M. C. A. meetings for men, held at Ford's Theater every Sunday afternoon, music is being made a special feature. Hobart Smock has charge of the arrangements, and he is engaging the best soloists in the city. On November 23 Mr. Smock himself sang "In the Night Shall My Song Be of Him," from "The Triumph of David," by Dudley Buck. On November 30 Dr. Merrill Hopkinson sang "The Ninety and Nine," by Edward Campion, and "The Penitent," by Van de Water.

¶ ¶ ¶

The announcement that Mabel Garrison Siemon has been chosen to sing in the opening performance of Oscar Hammerstein's new opera house, in New York, is gratifying to many Baltimoreans. Mrs. Siemon was a great favorite here, both in church and concert work, and her career has been followed with much interest ever since she left this city to join the Aborn Opera Company. Her voice is a light lyric soprano of rare sweetness and flexi-

bility. Her singing in "The Tales of Hoffman" was one of the best events of the opera season here last spring. Mrs. Siemon's role for the Hammerstein opening will be Juliet, in Gounod's "Romeo and Juliet." D. L. F.

Thule" and the "Jewel Song" was received with marked enthusiasm. Her diction deserves praise for its clarity and purity.—New York Journal of Commerce, December 3, 1913.

The Marguerite was Beatrice La Palme, who displayed a good soprano voice with effective tone color.—New York Commercial, December 3, 1913. (Advertisement.)

La Palme Is a Pleasing "Marguerite."

Beatrice La Palme, who sang the role of Marguerite at the recent "Faust" production of the Century Opera Company, New York, appears in the accompanying photographs taken at Maison Lafitte, near Paris, the country home of M. and Mme. Carré. The others were the guests of the Carré's after a successful first night performance.

From left to right are M. Jusseaume, painter of most of the scenery at the opera-comique, Paris, with young Mlle. Carré, M. Carré, director, Mme. Carré, Hector Dufranne,



AN INTERESTING GROUP.

Lucien Fugere, M. Francell (tenor), Cazeneuve, Beatrice La Palme, Ricou (secretary), and Jean Perrier on the ground.

Following are some of the references to Miss La Palme's successful first appearance with the Century Opera Company, New York:

There was another newcomer in the cast, in Beatrice La Palme, who showed that she owned a serviceable voice and knew the traditions belonging to Marguerite. This, at least, was one thing that a far more widely known soprano apparently does not know.—New York Tribune, December 3, 1913.

Miss La Palme has a fresh, young voice of considerable power and sweetness, and she uses it exceedingly well. Her Marguerite was appealing from every side.—New York Evening Mail, December 3, 1913.

On the other hand Beatrice La Palme, who sang with a French accent not at all displeasing, was the daintiest, trimmest and smallest Marguerite within memory. Her conception of this immortal role was the conventional one, tempered by the sweetness of her personality and enhanced by her clear, flexible voice. Unfortunately this little soprano is not to appear at any of the subsequent performances of "Faust" at the Century.—Brooklyn Standard Union, December 3, 1913.

Miss La Palme sang the garden scene with much sentiment.—New York Times, December 3, 1913.

Beatrice La Palme, of Montreal, was true to French tradition in costume and bearing, a Marguerite refreshingly free of sophistication or smirk.—New York Evening Sun, December 3, 1913.

Beatrice La Palme sang Marguerite acceptably. Histrionically and visually she was a joy. She was at her best in the upper register.—New York Evening World, December 3, 1913.

A new Marguerite was presented to New York in the person of Beatrice La Palme, who hails from the Opera Comique in Paris. Her voice, though lacking in power, is of a clear and pleasing quality, and her diction is a particular delight.

It is decidedly to the credit of this young Frenchwoman that her English gets across the footlights well.—New York Press, December 3, 1913.

The new Marguerite, Beatrice La Palme, has a pleasant voice, which is particularly good in its upper register. She is small in stature and given the appearance of real girlishness—an effect not always achieved by prima donnas who try to sing the role.—New York Evening Telegram, December 3, 1913.

Perhaps the best impression of the evening was made by Beatrice La Palme, a newcomer in the cast. She has an excellent voice and demonstrated to the delight of the listeners that she knew to the last degree the traditions which go with the part of Marguerite.—New York Evening Globe, December 3, 1913.

Beatrice La Palme appeared as Marguerite and gave a pleasing and intelligent performance. To be sure her voice has a few "white" spots, but these are balanced by a freshness of quality and flexibility both valuable and effective. Her acting in the garden scene was naive and girlish, while her singing of "The King of

Thule" and the "Jewel Song" was received with marked enthusiasm. Her diction deserves praise for its clarity and purity.—New York Journal of Commerce, December 3, 1913.

The Marguerite was Beatrice La Palme, who displayed a good soprano voice with effective tone color.—New York Commercial, December 3, 1913. (Advertisement.)

DELIGHTFUL PROGRAM OF SONG AND HARP SELECTIONS.

Francis Rogers and Ada Sassoli Provide Artistic Matinee Entertainment.

New York's Little Theater was completely filled on Tuesday afternoon, December 2, when Ada Sassoli, harpist, and Frances Rogers, baritone, gave the following program:

Air from Scipione.....	Handel (1726)
Air from Oedipe.....	Sacchini (1785)
Loure	Mr. Rogers.
Sonata	J. S. Bach (1685-1750)
Adagio—Allegro—Maestoso—Presto.	B. Galuppi (1706-1788)
Pastorale	Scarlatti-Tausig (1683-1762)
Gavotte	J. Ph. Rameau (1683-1764)
An eine Aeolsharfe	Brahms
In Waldesinsamkeit	Brahms
The Old, Old Story	Grieg
Love Song of the Idiot	Moussorgsky
Field Marshal Death	Moussorgsky
Mr. Rogers.	
Kammenoi Ostrow	Rubinstein
Gavotte	Sainabatini
Chant du Voyageur	Paderewski
Arlequine	Chaminade
Valse de Concert	Hasselmann
Miss Sassoli.	
To the Moon (Byron)	Schumann
Sylvelin	Sinding
Snow	Lie
Chanson Triste	Duparc
Embarquez-vous	Godard
Miss Sassoli and Mr. Rogers.	

Frances Rogers has already an established reputation as a baritone who well understands the vocal art. The same good taste, purity of diction, beauty of tonal emission and fine musical concept, which have heretofore characterized this singer's work, were evident in each of his numbers on Tuesday afternoon.

The first two groups were sung to piano accompaniment, skillfully rendered by Isadore Luckstone; the final one to harp accompaniment played by Miss Sassoli.

Sinding's "Sylvelin" and Lie's "Snow," which had to be repeated, deserve especial mention both for their exceptionally fine vocal rendition and excellent accompaniment of the harp.

Miss Sassoli was well received for her skillful harp renditions.

Concerts at Portland, Me.

Portland, Me., December 2, 1913. At the fourth subscription organ recital on November 13, Will C. McFarlane was assisted by Walter Lawrence, boy soprano. He sang "With Verdure Clad" (from "The Creation"), the Bach-Gounod "Ave Maria" and a group of songs, displaying extraordinary technical proficiency.

Thanksgiving evening, Mr. McFarlane and Reed Miller, tenor, gave a delightful program. Mr. McFarlane's own compositions, "America the Beautiful" and "Storm Fantasy" were received with much enthusiasm. Mr. Miller's tenor is of beautiful quality, and very smooth throughout its range. His interpretations revealed splendid musicianship.

A program of Verdi music was enjoyed at the Rossini Club, November 20, in Pythian Hall, and on December 4, a special morning of German lieder and Liszt transcriptions was given.

A very appreciative audience listened to the third concert of the Steinert Series at City Hall, November 24. Mme. Gadski and her assistants, Marie Caslova, violinist, and George Harris, Jr., tenor, responded generously throughout the evening. Gadski's numbers with organ accompaniment by Mr. McFarlane, "Liebestod" ("Tristan and Isolde") and "Elizabeth's Prayer," from "Tannhäuser," were especially well liked.

S.

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Telephone, N. 1445 J.
819 Richmond Avenue, Buffalo, N. Y., November 25, 1913.

The free organ recitals given at Elmwood Music Hall on Sunday afternoons continue to be as popular as ever. The organist for November 16 was Dr. Percy J. Starnes, who has been heard here with delight in a number of past seasons. He was assisted by the MacDowell Male Quartet, a local organization, which will appear at the first four concerts. At the second concert, on November 23, Edwin Lemare was the soloist.

Franz Egenieff, the distinguished German baritone, whose recital was postponed on account of illness, will give a concert in the ballroom of the Hotel Statler, on December 10. Mr. Egenieff will be assisted by Dr. Jeno Kermter, pianist. This singer comes to Buffalo under the local management of Mrs. William Hart Boughton, who has also arranged for the appearance of Myrtle Elvyn, pianist, with Vera Barstow, violinist, and Otilie Metzger, contralto.

A piano recital of interest was that given by Mary M. Howard at the Twentieth Century Club, on Tuesday evening, November 25, when she presented her pupils, the Misses Elsie Davison, Gladys Gardner, Olive J. Davis and May Meacham. The painstaking and excellent instruction which they had received was revealed in the technical and artistic accomplishments which marked their performance. Developed with their ability to execute was the art of memorizing long and difficult selections. Katherine Kronenberg, soprano, a pupil of Frances Helen Humphrey, sang several numbers, her lovely voice giving much pleasure. She was accompanied by Gladys Campbell.

The Buffalo Orpheus gave its first concert of this season at Elmwood Music Hall, on Monday evening, December 1, with its usual large audience to enjoy the program. The soloist for this concert was Herbert Witherspoon, basso. Mr. Lange, director of the Orpheus, chose his program with good judgment, presenting numbers that are worthy, yet not too heavy to be appreciated by the average hearer. The men of both chorus and orchestra responded well and gave a performance of great credit. Mr. Witherspoon sang twice, the first time an aria from Mozart's "Marriage of Figaro," and the second a group of Scotch and English songs.

CORA J. TAYLOR.

Russian Musical Society's Aims.

The Russian Musical Society held its first meeting November 30 at the studio of Mrs. William Schupp. Constance Purdy, who acted as chairman of the meeting, in a brief address outlined the purpose of the society. Its aim is twofold: first, to make Russian music, especially its trios, quartets and choral music, better known in America; and second, to encourage the production of American compositions in Russia. Among the speakers were Isabel Hapgood, Mrs. Charles Johnston, Ivan Narodny and Walter Bogert.

The substance of Miss Purdy's address in opening the first meeting of the Russian Musical Society was as follows:

"The fundamental purpose of this society is to further the best interests of Russian and American music, to make the music of Russia better known in America and to raise the standard of American music in Russia. We propose to give during each season one public concert and at least three concerts for members. At these concerts we hope to produce the best representative music of Russia, both vocal and instrumental. Our musical director, Alexis Rienzi, has in formation a Russian chorus, and we have been assured of the co-operation of Mr. Petrovsky with his Lithuanian chorus; of Mr. Uksila and his Finnish chorus and of the Armenian chorus under the leadership of Col. Prince Mesrap Newton. The hope of making American music better known in Russia is a more difficult undertaking. Our first step in that direction is to ask our American artists who visit Russia, and every year more are doing so, to include in their programs representative American compositions. And we shall ask, too, that Russian artists look a little more closely into American musical lit-

erature when making up their concert programs. We understand that this is not to be accomplished in a moment, but we have confidence that it will ultimately come, and desire to do our part toward that end."

"We have been asked why we have selected the Russian music in our reciprocal alliance. We have chosen it not only for its intrinsic beauty, though that cannot fail to have an influence, but because as America hopes to develop a truly representative music it can as an aid to that end find more in Russian music than in that of any other nation in Europe. And that is because the Russian nation has the widest development of national music of any country of Europe. We look to Russia for our comparison also because it is the latest European nation to develop musically, and we ourselves are only in the making. Russia is therefore not too old and established musically but that we might hope that it would look with sympathy on our attempt at reciprocity and in its turn hold out a welcoming hand to the work of the American composer."

The yearly dues are three dollars. A meeting of members for the transaction of necessary business will be an-

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I.—The librettist must be a citizen of the United States;

II.—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III.—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for the Musical Courier prize must be received by us before December 31, 1913; and the prize will, if possible, be awarded before January 31, 1914. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, the Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

Manuscripts must be marked "Libretto Prize" and include full name and address of the author.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

nounced shortly. Applications for membership may be addressed to Constance Purdy, 400 Riverside Drive, New York City.

Quite So.

"Waiter," ordered the peevish diner, "tell the orchestra leader to play something sad and low."

"Yes, sir," said the waiter. "Any tune in particular, sir?"

"I don't care what it is," returned the peevish one, "so long as it has a softening influence on this steak."—Atlanta Georgian.

You Can Never Tell.

William Tell and the Austrian governor were discussing the morrow's target practice.

"I can shoot that apple off with my eyes closed," said the Swiss hero, confidently.

The Austrian smiled grimly.

"You never can, Tell," he answered, drily.—New York Evening Sun.

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Boston Orchestra Visits Hartford.

Hartford, Conn., November 27, 1913. One of the notable musical events of this season was the concert on Wednesday, November 26, by the Boston Symphony Orchestra. As is usual at these events, every seat was occupied and the audience was enthusiastic. Sylvain Noack left his place by the side of the concertmaster, and gave a brilliant rendition of the Saint-Saëns concerto. The program was as follows:

Symphony in B flat major, No. 5, op. 55..... Glazounoff
Overture to Bartered Bride..... Smetana
Concerto in B minor for Violin and Orchestra..... Saint-Saëns
Dramatic overture, Husitska, op. 67..... Dvorák

The New England Quintet, consisting of Clara Oakes Usher, soprano; Florence Fiske Stamy, contralto; Herbert P. Stedman, tenor; J. Ralph Stamy, bass; Wyllis Waterman, pianist and accompanist; announce the opening of their concert season. The members of the quintet are all prominent soloists in church and concert work in this vicinity. They have a large repertoire of part songs and song cycles in which the ensemble work is particularly good.

On Monday, November 24, a piano recital was given at the South Church Chapel in New Britain, by Martha Tryon and Elsie Teal, pupils of Wyllis Waterman. The program, consisting of numbers by Chopin, Mendelssohn and Moszkowski, was well rendered. Laura Eaton Wheeler, violinist, assisted.

It is with pleasure that the musical public of Hartford looks forward to the concert of the Choral Club of Hartford, on December 8. Evan Williams, the Welsh tenor, will be the soloist. Ralph L. Baldwin is the conductor of the club.

Alice Garrigue Mott's Recommendations.

Bertha Kalich, the celebrated actress, who is a voice pupil of Mme. Garrigue Mott, writes of the latter in the following complimentary manner:

Alice Garrigue Mott ranks as one of our finest teachers of the voice. She combines the best of European schools with a rare method of her own that is wonderful in its result. No matter how broken or lethargic the spirit, a lesson with Mme. Mott is an elixir to mind and body, for there speaks not only the method of a great teacher, but the spirit, intuition and soul of a great woman. With love and best wishes to this unique teacher.

From your friend and pupil,

BERTHA KALICH.

The artist producer of plays, Manager Harrison Grey Fiske, writes:

New York, September 26, 1913.
My DEAR MME. MOTT—Apropos of the article that is to appear in the Tribune regarding your work, I should like to have the opportunity to hear testimony of its value.

I remember several years ago, when Bertha Kalich, while acting under my management, found trouble with her voice. For the first time in her experience she discovered that it failed to answer to the demands she was obliged to make upon it. She consulted a celebrated throat specialist. He said: "This is not a case for a physician; it is a case for Mrs. Mott." Mme. Kalich consulted you and placed herself under your instruction. She had fallen involuntarily into a faulty method of voice production. The transformation that you made in her case in a brief time was most remarkable, and she was restored to her full vocal powers.

Since then, as you know, I have recommended to you several artists in whose work I was interested, and in each case you have taken them from the path of error and sent them on their professional way with new vocal powers and resources. Unhesitatingly and emphatically, I commend your admirable method to those who do not understand the correct method of producing and using the voice.

Sincerely yours,

HARRISON GREY FISKE.

See deep enough and you see musically; the heart of nature being everywhere music, if you can only reach it.—Carlyle: "Heroes and Hero Worship." ("The Hero as Poet.")

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BUSONI CONDUCTS AND PERFORMS AT LIVERPOOL.

Famous Pianist Feature of Philharmonic Concert—Gounod's "Messe Solennelle" Conducted by a Woman—Rodewell Club Events—Halle Orchestra Heard in Interesting Program—Adequate Organ Needed.

Liverpool, 47 Arnold Street, December 1, 1913.

The presence of Busoni at the third concert of the Philharmonic Society in the triple capacity of conductor, composer and pianist evoked much interest, and he secured smooth renderings of his own "Lustspiel" overture (a lively movement mainly in the Beethoven idiom), Mozart's G minor symphony and Liszt's "Mephisto Waltz." The finale of the symphony was, however, taken too fast, at the expense of clarity. Busoni's solo contributions included Beethoven's G minor concerto—ably conducted by Chorusmaster Harry Evans—an arrangement of the "Antendantino" from Mozart's ninth concerto, and a lately discovered Mozart fantasia by Liszt, which has been completed by Busoni himself. Tilly Koenen, the Dutch contralto, offered songs by Schubert, Wolf and Donizetti, accompanied by Bennett North.

At the fourth concert Sir Frederic Cowen once more assumed the command of the orchestra, which he piloted through Saint-Saëns' "Danse Macabre," Beethoven's C minor symphony, and Coleridge-Taylor's "La Bamboula." He obtained excellent results in the symphony. But the concert is worthy of special interest, as it was the occasion for the introduction here of two young artists—Florence Macbeth, an exceedingly brilliant soprano, and Isolde Menges, an equally gifted violinist. The first named speedily justified the high encomiums which had heralded her coming and gave proof of her quality in the course of Rossini's "Una voce," Delibes' "Bell Song" and (as an encore) Bishop's "Bid Me Discourse." The audience literally "rose" at her and endorsed the statement that a singer of unusual merit has come to the front in the person of Florence Macbeth, who is an American. The first movement of Glazounow's violin concerto is a very striking effort, but I did not care for the remaining portions. Miss Menges' powers of expression and execution were not overtaxed by the Russian composer's demands, but a work of more consistent quality throughout would have been more satisfying. The concert, however, was an unqualified success, and the committee is to be congratulated thereon.

Margaret Stilwell, a young American pianist, and her husband, Alfred Ross, gave their annual concert on November 13, when a program of excellent variety was presented. Miss Stilwell is an artist of distinct ability, and graduated on the Continent, being at one time under the influence of some of the most eminent minds in the pianistic world, including De Pachmann. Her technical capacity is therefore admitted, but as an interpreter of the highest forms of classic and modern literature she is entitled to more than passing attention. Evidence of this was afforded in her admirable treatment of a number of works by such widely divergent thinkers as Chopin, Brahms, Moszkowski, Luigi Giulii, Edouard Poldini and MacDowell. She also joined her husband in a reading of Beethoven's sonata in A (op. 20) and a number of pieces by Lalo, Sinigaglia, Sulzer and Novacek, the twain coalescing with absolute unanimity. Vocal matter was provided by Ethel Penhall, ably accompanied by Charlotte Davies.

The inaugural concert of the Liverpool Welsh Choral Union brought together a very large audience, which was rewarded by an excellent performance of Coleridge-Taylor's singularly picturesque setting of Longfellow's Indian epic. This splendid choir, numbering nearly three hundred voices, has, under the unremitting training of Harry Evans, become a homogeneous and flexible vocal machine, and the Celtic temperament that animates the members finds every opportunity of expansion under the tactful and inspiring direction of this really great choral expert. The repertoire of the L. W. C. U. ranges from Bach to Elgar, and the members are equally at home in the Handelian roulades as with the steep intervals of the ultramoderns—to wit, Bantock's "Atalanta," which I commented upon last year. It can therefore be readily imagined that the comparatively simple demands of the late Anglo-African (whose untimely death last autumn cut short a promising career) were met with ease and the audience was not slow to recognize the fact. The principal soli were rendered by Laura Evans-Williams (a thoroughly competent soprano), Ivor Walters (a newcomer gifted with a pleasant tenor voice), and Charles Tree, one of the best baritones in the country, and who, as "Carlo Albero,"

might easily pass for an Italian as far as personal appearance is concerned. The choir was also very successful in Max Bruch's eight part chorus, "On Jordan's Banks," which had to be repeated. The orchestration was treated with unanimity and refinement by a competent corps of players, each section of which was quickly responsive to the conductor's appeals.

Although Gounod's "Messe Solennelle" has no longer a place on the orthodox list of Catholic Church music, it nevertheless has moments of lofty power and sincere devotion—the "Kyrie" and "Et Ressurexit" for example—and it was pleasant to listen to its familiar strains under the conductorship of Mme. de Boufflers at the Sunday Society's concert, on November 16. This energetic lady has recruited a large company of singers, and the manner in which the various episodes of the mass were treated indicated that no trouble had been spared to attain adequate results. The orchestra was also a salient feature and added much to the ensemble. The soli were capably rendered by Annie Goodwin, Lloyd Moore and Ralph Smith and the event brought an immense crowd to St. George's Hall.

Two interesting chamber concerts have to be recorded, viz., those of the Prescott Trio and by Kathleen Daly and her brother Jerome. In the first case Stanley Prescott joined forces with Arthur Catterall and E. A. Wright, violin and cello respectively, in works by Brahms, Grieg and Dvorák, unanimity, tone and execution being of equal excellence. In the second instance Miss Daly's violin playing evoked genuine admiration. She produces a broad and graceful cantabile and her left wrist is under perfect command while her bow arm is no less admirable. These attributes were effective forces in Ernst's F sharp minor concerto, Grieg's sonata in C minor, and examples of Z. Fibicha, Hubay, etc. Jerome Daly has cultivated technic rather than expression, but the latter faculty will no doubt make its presence felt in due course. His treatment of Liszt's "Campanella," a Debussy study and Chopin's A flat polonaise was, however, delightfully fluent, and both these clever young musicians have made a decided advance. The remarkable efficiency of the Daly duet is due to the remarkable system practised by their teacher, Miss Ellen Green, who has evolved what she terms a "psycho-physiological method," which is apparently applicable to any kind of medium.

The program of the third meeting of the Rodewald Club was in the hands of the Fransella Trio, a combination consisting of Albert Fransella (an acknowledged flute expert), Marjorie Hayward (violin) and Winifred Christie (piano), and their combined forces were united in trios by Bach, Purcell, César Cui and Eugene Goossens, Jr. Although the term "new" was applied to the Cui suite—a very engaging work, by the way—this probably is a misnomer, inasmuch as the Russian soldier-composer must now be verging on his eightieth year. The Goossens effort is an elaborate piece of constructive ability, though tinged with the Debussy dialect. He is the son of Eugene Goossens, who himself succeeded his late father of the same name as conductor of the Carl Rosa Opera Company, in which capacity he shows great ability. The program of the fourth meeting was entrusted to the Rawdon Briggs Piano Quintet, the personnel of the part being Rawdon Briggs and Mrs. Briggs (violin and viola), J. H. Foulds (cello) and Max Meyer (piano). Saint-Saëns and Brahms were drawn upon for the ensemble matter, and three strings cooperated in a genial trio in A by Max Reger, a work that shows the great contrapuntist in quite a mundane frame of mind. The larghetto and scherzo are particularly attractive sections. Meyer is an excellent pianist, though handicapped by an instrument that was not altogether in tune. The Brahms number which concluded the concert was rendered with complete understanding and musical finesse.

The program submitted by the famous Hallé Orchestra, numbering some ninety instruments, conducted by Michael Balling, on the afternoon of November 22, was calculated to suit a variety of tastes, as the following list will show: A Faust overture..... Wagner
Siegfried Idyll..... Wagner
Symphonic poem, Also sprach Zarathustra..... Richard Strauss
Overture, Egmont..... Beethoven
Symphony No. 5, in C minor, op. 67..... Beethoven

This organization was founded by the late Charles Hallé, the pianist, in 1857, and was the means of raising Manchester to the forefront as a musical center. After his death the baton passed to F. H. Cowen, and afterward to Hans Richter, under whose searching method the band attained a position second to none in the country. On the retirement of Richter—who, happily, is still in the flesh—the committee invited Michael Balling, of Munich, to take charge, and if he has not created a reputation for individualism, he has at all events preserved the traditions of his predecessor, who as an exponent of Beethoven and Wagner stood alone and unapproachable. There was

a rugged—in fact pontifical—grandeur about Richter's presence, and although sparing of gesture, he was able to inspire his men with his own spirit. In such things as the "Tristan" prelude and liebestod Richter rose to such an intense pitch of passion that it was difficult to remain unmoved. Balling has none of this mesmeric power, but he is a fine conductor, for all that, and is respected by his players and has the confidence of the public. The performance of the Strauss work was marred by the wretched organ, which antiquated instrument has been tolerated by Philharmonic audiences far too long. This noble hall is worthy of a good concert organ, something like that in Sheffield Town Hall, and it is a pity that the committee does not recognize this. We have in St. George's Hall one of the largest and finest specimens in the world. Indeed it is conceded that this represents Willis' masterpiece, and, with it, is associated the great name of Best, but the premier concert hall of the country (for such is truly the case) is fitted with a "kist o' whistles" hardly worthy of a third-class place of worship! That it is really unfit for solo purposes was lately evidenced by the refusal of E. H. Lemare to give a recital on it. Perhaps some munificent local Macaenas may see these lines and be induced to provide an organ really comparable with the acoustical virtues of the building. The concert in question was under the direction of Rushworth & Dreaper, who practically monopolize this special branch of musical activity.

W. J. BOWDEN.

Mme. Evans von Klenner Gives Musicale.

A thoroughly enjoyable and entertaining musicale was given Sunday, November 30, at 4 p. m., by Mme. Evans von Klenner at her studio, 952 Eighth avenue, New York. Pupils ranging from beginners to finished singers with an opera repertoire vied in presenting songs of standard composers in English, German, French and Italian, with superb diction. The ease with which the Garcia method overcomes technical difficulties by analytical treatment was again demonstrated in a convincing manner. Faultless breathing, clear enunciation and phonetic diction were ever apparent. The finished phrasing and coloratura of the Misses Ahlstrom and Elkjaer, two professional representatives of the Von Klenner Studio, are too well known to need special mention. There are, moreover, two rich, melodious contralto voices, those of Mrs. Adams and Miss Dawson, who doubtless will soon emulate the example of their celebrated colleagues, Florence Mulford, of the Metropolitan Opera fame, and Miss Howard, of the Century Grand Opera Company, who both stepped from the Von Klenner Studio into their public careers.

A glance at the appended program shows how exacting were many of the songs, not merely from a technical, but even more so from a musical standpoint. Many of the selections were sung for the first time in this country. The high standard maintained throughout proves again the recent statement that, with instruction of so high an order obtainable in this city, it is no longer necessary to look for it abroad.

The language department of the studio is in charge of R. F. von Klenner, M. A., A. M., Ph. D., the noted linguist and phonetician, who makes lyrical diction his specialty.

Among the large audience filling the stately library and studio were some of New York's foremost musicians and teachers, and all gave unstinted applause and enthusiastic praise to the manifest achievements of those three main factors in success—teacher, method and pupils.

The program was arranged as follows:

Soprano solo, Sunlight Waltz.....	H. Ware
Regna Ahlstrom.	
Contralto solo, Once.....	Harvey
Berta Adams.	
Duets—	
Wanderer's Nightsong.....	Rubinstein
Die Engel.....	Rubinstein
Sweetly Sang the Bird.....	Rubinstein
Misses Puhm and Dawson.	
Contralto solos—	
Boat Song.....	Gaynor
Jean.....	H. Burleigh
Phyllis.....	Gilberté
	Vivian Eccles.
Tenor solo—	
Still wie die Nacht.....	Bohm
Margarita.....	W. Helmuth
Chorus—	
Daffodils.....	King Hall
Brier Rose.....	Jensen
	Melophonic Glee Club.
	Mme. Evans von Klenner, director.
Soprano solo, Printemps.....	Leo Stern
Elmina Blandley-Rouffs.	
Soprano solo, L'Été.....	Chaminade
Leila Bailey.	
Contralto solo—	
Ah! with Me.....	Liddell
Fair Springtime Beginning.....	Saint-Saëns
Georgie Dawson.	
Trio, Les trois Demoiselles.....	F. Viardot
Laura, Flora and Vivian Eccles.	

Soprano solo—	
Alpine Rose.....	Lieber
Frau Nachtigall.....	Taubert
	Hélène A. Puhm.
Contralto solo—	
Waldeinsamkeit.....	Hail
Blow, Blow, Thou Winter Wind.....	Sargeant
	Iberta Adams.
Soprano solo—	
Dein.....	Beines
Aria and Cavatina (Trovatore).....	Verdi
Regna Ahlstrom.	
Soprano solo, Shadow Dance (Dinorah).....	Meyerbeer
Camilla Elkjaer.	
Duet, O That We Two Were Maying.....	S. Nevin
Miss Ahlstrom and Mr. Downes.	

Eleanor Saenger's Debut.

Oscar Saenger's daughter, Eleanor Saenger, made her debut on the dramatic stage last Thursday afternoon at the Cort Theater, New York, in a one act play by Ruth



ELEANOR SAENGER.

Sawyer, presented at the benefit performance for the New York Anti-Vivisection Society.

Miss Saenger showed decided talent and has a charming stage presence.

Foerster Compositions Featured in Columbus.

An audience of about 2,000 people was present at a concert given in Memorial Hall, Columbus, Ohio, Tuesday afternoon, November 25, when the Women's Music Club of that city presented Adolph M. Foerster, the Pittsburgh composer, in a number of his own compositions.

Edina Strong Hatch, soprano, of Cleveland, Ohio, representing the Fortnightly Musical Club; Alice Turner Parnell, soprano, Springfield, Ohio, and the following members of the Women's Club, Mabel Rathbun (organ), Alice Powers Ruth (piano), Elinor Schmidt (piano), Elizabeth Thompson Aler (contralto), Ethel Hill Combs (violin), Maud Cockins (violin), assisted.

Mr. Foerster played the accompaniments to all his vocal and violin numbers; Mrs. Mills, the organ obbligato in the "Ave Maria," sung by Mrs. Parnell, and Miss Rathbun the remaining.

Below is printed the program:

Exaltation.....	Foerster
Miss. Rathbun.	
L'Éccluse.....	Eduard Lalo
Ouvre tes yeux bleu.....	Massenet
Der Spielman.....	Hildach
Der Traum (Hänsel und Gretel).....	Humperdinck
	Mrs. Hatch.
Homage to Rubinstein.....	Foerster
Exultation, op. 37, No. 1.....	Foerster
Mrs. Ruth.	
Unfathomable Sea.....	Foerster
Calm Be Thy Sleep.....	Foerster
Mrs. Aler.	
Love's Litany.....	Foerster
Those Eyes of Thine.....	Foerster
Unceasing Love.....	Foerster
Ave Maria.....	Foerster
Mrs. Parnell.	
Suite, op. 46, Prelude, Intermezzo, Waltz.....	Foerster
Mrs. Schmidt.	
Novelle, op. 36.....	Foerster
Mrs. Combs.	
Fulfillment.....	Wilson G. Smith
Welcome, Sweet Wind.....	Cadman
The Star.....	James H. Rogers
Mrs. Hatch.	Henschel

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—From an Editorial in "The Portland Oregonian" of January 17, 1913

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Montreal Likes Helen Stanley.

Montreal gives praise to Helen Stanley for her good work during recent appearances in that Canadian city.

Some of her press notices follow:

There may have been some who considered the remarks in these columns concerning the Thais of Helen Stanley, after the first performance, exaggerated, but she again arose to the highest heights, for, she portrays the every mood and characteristic of the Alexandrian courtesan, licentious, terrified, mocking, interested, converted and at last sainted, by perfectly entrancing musical rendering. She sang always, there was never a wavering or forcing; she remained always the artist that made one forget she was acting.—Montreal Daily Mail, November 22, 1913.

Unfortunately, both Miss Stanley and Mr. Roselli were afflicted with colds last night, and although Mr. Roselli largely succeeded in overcoming his difficulties Miss Stanley was obviously handicapped throughout the performance. From the moment of her entrance



HELEN STANLEY.

and of her entrancing melody, "Il est bon, il est doux," it was obvious that her tones were veiled. With wonderful courage, however, she set herself to face all the rigors of an exacting role, and although her middle register was naturally afflicted, her upper tones rang out with all their wonted beauty. Under the circumstances it would be impossible to do more than award her the highest praise for assuming an onerous part under the most trying conditions.—The Gazette, Montreal, November 28, 1913.

Helen Stanley, however, with her first appearance, brought back again Thais as she must have lived in the imagination of the poet and the composer when he conceived the part. Beauty, charm, grace, combined with great histrionic ability and a fine full voice used correctly, conveyed to the hearer the courtesan and dancer of ancient Alexandria. Never did she resort to any loud bursts of forcing her tone, but she employed the head voice perfectly. She worked up all her climaxes in a masterly manner, and never left the listener dissatisfied with the result attained. It is difficult to imagine anything more beautiful than the gorgeously entralling manner in which she sang the "Eros" aria, and the same might be justly said of the duet of her and Athanase in the oasis scene of the third act. It is a pleasure to the honest critic when he can conscientiously bestow nothing but unstinted praise, for it implies that there has been good musical work done by the artists and for the performance of "Thais" last evening nothing else can be said.—Montreal Daily Mail, November 28, 1913.

The part of Salome, with its great demands, seemed quite an undertaking for Helen Stanley. However, she made it a most enchanting picture of a pure, innocent and beautiful maiden. She sang throughout in true bel canto style, never forcing or shouting, her notes all ringing clear and bell-like. Surrounded by stronger and more voices, she never yielded to the strong temptation of mistreating her own. The correctness of her method proved itself, as at all times her tones floated alongside the others to every part of the house. Of all young operatic singers now before the public, she most resembles the work of such great artists as Sembrich and Lilli Lehmann, both of them still singing at an age when most artists are played out. Helen Stanley, if she continues in this way, will also be singing when others who now force their voices will have been entirely forgotten by the public. Her voice will gain naturally as it matures, just as the mighty oak has to start from the little acorn.—Montreal Daily Mail, November 28, 1913.

Miss Stanley fulfilled as Salome the promise of her Thais. While her costume might possibly have been bettered by simplicity, she looked and acted her part to perfection. Her voice is a beautiful one and most delicately used. There are times when one thinks that it has reached the limits of its strength, but the next moment one is surprised and delighted by its volume.—Montreal Herald, November 28, 1913.

For it was by no means all Thais last night. Indeed, to say that Mme. Stanley measured up to the standard set by that magnificent singer and actress, Carmen Melis, in the first act, before the house of Nicias, would probably be untrue. But to the mind of the present critic, Mme. Melis' Thais was notably less effective after the courtesan's conversion than before, while Helen Stanley's acting actually grew in clarity and dramatic effect as Thais progressed towards sainthood. The voice of this distinguished member of the Chicago Opera is of that pure, effortless, bell-like type of soprano which is a constant source of satisfaction; and her acting, while always an obvious product of intelligence and not of feeling, is consistently

clever and based upon a thoroughly definite conception of the role.
—Montreal Daily Herald, November 28, 1913.

The Salome of Helen Stanley was also essentially different from that of Amaden. Miss Stanley conceived the part of a pure minded and innocent young girl, unversed in the ways of the world and quite unaware of her own allurements. She dressed simply and sang with girlish freshness and charm. It was not exactly the Salome one might expect, but that it was an attractive one it is impossible to deny. Miss Stanley has a voice of quite unusual quality. It is a soprano of wide range and of rich and mellow timbre. Her performance last night makes one look forward to her singing of Micaela in "Carmen," which ought to suit her voice and temperament admirably.—Montreal Daily Telegraph, November 28, 1913.

Helen Stanley's Thais was nothing short of a triumph. From her first trying entrance in the last scene of the second act there was no question of her high merit as an actress and as a singer. If her interpretation of the part has not quite the voluptuous abandon of some singers, it is none the less eminently convincing. Perhaps it is more so, for there are few singers indeed gifted with the histrionic power to give perfect fidelity to the widest range of emotional extremes. Miss Stanley's voice is sympathetically expressive. It is not large, but it is amply powerful for His Majesty's and it is beautifully full and free. Her lower tones especially are wonderfully sweet.—Montreal Daily Telegraph, November 28, 1913. (Advertisement)

KANSAS CITY AUDIENCE PLEASED WITH EGENIEFF.

German Baritone Fulfills All Expectations—Schubert Club Shows Improvement—"The Messiah" to Be Sung at Atchison.

Kansas City, Mo., December 17, 1913. The Schubert Club, Kansas City's male chorus, gave the first concert of this year's series Wednesday evening, November 26, in the Temple. The club has made great improvement in all the essentials of good chorus singing. Much praise is due Clarence D. Sears, the conductor, for the wisdom, industry and good musical taste he has exhibited in the handling of this club. Noteworthy was the first hearing in this city of Grieg's "Landsighting." It is quite the most ambitious work the club has undertaken and afforded much enjoyment. The appearance of the great German baritone, Franz Egenieff, was anticipated with much interest and his fine singing fulfilled every expectation. The German lieder singer is always welcome here and Egenieff so judiciously made his program that it contained plenty of the familiar and much that was new. He will be very welcome here again.

Glenn Dillard Gunn, of Chicago, gave his second lecture this morning in the Temple on the symphony, preparatory to the symphony concert tomorrow afternoon. Bohemian music and nationalism, with much interesting light shed upon the work of Dvorak and Smetana, was the burden of his talk.

Lawrence W. Robbins, organist, assisted by Amy Winning, organist, and Paul Lawless, tenor, gave an interesting and instructive organ recital in Second Church of Christ, Scientist, November 28. The sonata in D minor by Guilmant, played by Miss Winning, and the sonata in E minor, by James H. Rogers, were both well interpreted. Two songs by Carl Busch, "Sunset" and "Eagle Song," were especially well sung by Mr. Lawless.

Atchison, Kan., is up and doing in the musical world, as is evidenced by the interest she is taking in the presentation of "The Messiah" on December 16 by the Atchison Choral Society. George Deane, tenor, of this city, will be one of the soloists. GENEVE LICHTENWALTER.

Walter L. Bogert's Lecture-Recital.

The Musicians Club of New York announces a series of musical entertainments to be held in their club rooms on West Forty-fifth street this season, to consist of chamber music, lecture-recitals and "composers' nights." The music will be in charge of Eduardo Marzo, Homer N. Bartlett and Hans Kronold, chairman of the committee. Among the first of the lecture-recitals was one given recently by Walter L. Bogert, who illustrated the songs of Russia, Germany, Hungary, etc., and brought out with much interest the poetic fascination of the folklore of these various countries.

This lecture-recital was attended by a large and enthusiastic audience of club members and their friends and presages well for the success of the winter's offerings.

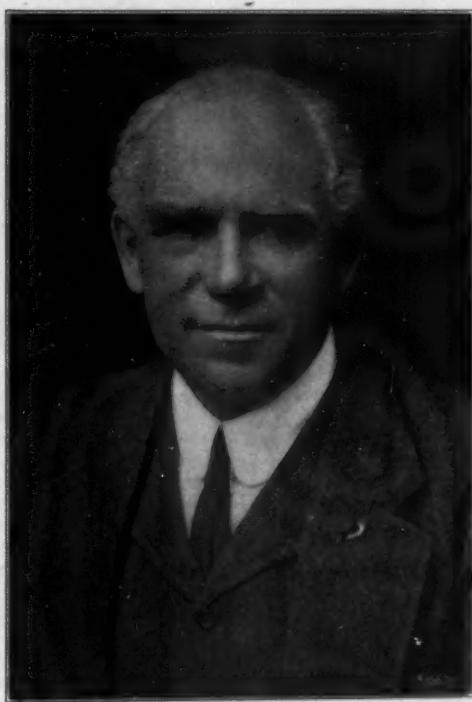
King Clark Pupil Engaged for American Church in Berlin.

Ruby Evans, a pupil of King Clark, has just been selected as soprano for the American Church Quartet in Berlin, she having been chosen for the position from among sixty applicants. Miss Evans, who is fitting for opera under Clark, was formerly a pupil of Charles E. Sindlinger, the Chicago voice teacher.

Bispham Popularity in Vaudeville.

David Bispham is upon his tenth week in vaudeville, having appeared in Milwaukee, Chicago, Cincinnati, Cleveland, Buffalo, Toronto, Boston, Providence and is now on his second week in New York, at the Palace and Proctor's Fifth Avenue Theater. Large audiences and great enthusiasm mark his progress. The public approves his selections, the press commends his work as singer, actor and orator, and also as that of educator. Not only these, but also as an exponent of the value of the English language sung and spoken is Mr. Bispham held up as a model for the present generation.

David Bispham, supreme artist, is not only a remarkable singer, but an actor of mellowed art. His voice, a rich baritone, is splendid in its tones, never once forced. His enunciation is finely



DAVID BISPHAM.

clean cut and there is a distinction and finesse—an old school courtliness—in his personality and methods.

Mr. Bispham not only aims to delight music lovers, but he strives to make his offerings educational and instructive. He is one of the great artists of our day, and vaudeville will be vastly the gainer for his appearance.—*Dramatic Mirror*, October 1, 1913.

The hearty prolonged applause which greeted each effort of David Bispham at his opening performance at the Majestic Theater yesterday was not only a tribute to the wonderful operatic and dramatic ability of the splendid basso, but an expression of the appreciation of really good music and the work of a great artist by a vaudeville audience.

Such demonstrations as these prove, beyond a doubt, that the classics would be popular if they were made familiar to the public.—*Milwaukee Free Press*, September 2, 1913.

David Bispham, with that dramatic sense which has always made his concert work distinctive, accentuates the actorial features of his songs, thus giving them a direct appeal to the masses. He knows how to suit the beat in music to the popular taste, and the result is that his rendition of selections from various operas in English, with his brief introductory remarks, compels an unusual interest and attention. His program is well selected, his voice is as resonant as when he was last here on the concert stage, and his wonderful gift of getting the soul out of a song remains an irresistible asset.—*Milwaukee Sentinel*, September 2, 1913.

The reception accorded Mr. Bispham was the most spontaneous and genuinely enthusiastic that has been given any artist this season. He presents the same delightful personal traits, the same spirited rendition and the same rich, sonorous voice and clear enunciation that have won this singer innumerable friends. It is a pleasure just to listen to David Bispham talk.—*Milwaukee Daily News*, September 2, 1913. (Advertisement.)

In the Cleveland (Ohio) Press, November 22, appeared the following, in regard to the popular success of David Bispham in vaudeville, written by Wilson G. Smith:

The popular success of David Bispham at the Hippodrome the past week put a big kink in the fiction that high brow artistry soars above popular ken. The truth of the matter is that there is a lot of humbug in the proposition that high art is only appreciated and understood by the cultured few.

Let me tell you in the strictest confidence that with most of the so-called cultured few, the matter of alleged appreciation is a mere

bluff. The vox populi knows a thing or two and can recognize artistic sincerity and direct emotional appeal quite as quickly and as thoroughly as the mugwumps of highbrowism. Also the idea that artists must cater to a supposed lowbrowism in popular art appreciation is a fallacy. The average mind has its outreaching for better things—an intuitive bankering after personal betterment—and when this vague ideal is given tangible form in sincere artistic interpretation, the eye of appreciation is opened and artistic reciprocity is established.

Cheerful humor may amuse us temporarily, but trenchant wit and keen satire set our thinking machinery in motion.

Musically speaking, ragtime may set our feet in motion and tickle our sense of rhythmic impulse, but music with a true emotional appeal, while we may not fully understand it, causes us to wonder what it is all about, and ultimately by repeated hearing we discover that the fault of our non-appreciation is with us and not with the art work, or its interpreter. (Advertisement.)

**KATHLEEN PARLOW APPEARS
IN AFTERNOON RECITAL.****Gifted Violinist Reveals Fine Command of Her Instrument
at Aeolian Hall, New York.**

Kathleen Parlow played the following program at her recital in Aeolian Hall, New York, on Tuesday afternoon, December 2:

Concerto in D minor.....	Vieuxtemps
La Folia (variations).....	Corelli
Nocturne	Chopin-Auer
Vogel als Prophet.....	Schumann-Auer
Walzer Paraphrase	Hubay

Photo by Mishkin Studio, New York.
KATHLEEN PARLOW.

Aria	Goldmark
Vivace	Haydn-Auer
(Dedicated to Kathleen Parlow.)	
Carnaval Russe	

To this list were added several extra numbers, and Schumann's "Prophet B." had to be repeated.

It is regrettable, but true nevertheless, that the two most poetic and musically valuable compositions on the program were transcriptions of works written for another instrument. The Chopin of the violin has not yet appeared. Vieuxtemps and Wieniawski were consummate masters of the violin and knew every secret of the fingerboard as well as Chopin knew the keyboard of the piano. But they lacked Chopin's genius. Their compositions are of secondary musical importance. Even the luscious tone of Kathleen Parlow's Guarnerius and the entrancing subtleties of her art could not disguise the paucity of inspiration and the want of nobility of style in the concerto and the "Carnaval Russe."

Technically, perhaps the most extraordinary work that Kathleen Parlow does is in the rapid passages of harmonies which she plays as infallibly as a flutist might perform them, and with as much ease.

But behind all the superb technic of this remarkable violinist are that warmth of sentiment, that melting tone

and inexplicable charm which make the playing of Kathleen Parlow so potent in touching the hearts of her hearers and in making her beloved by the world as few living violinists are.

Chopin's "Nocturne" lost nothing in transcription, for it is a purely melodious work devoid of passages which need the pedal to blend the notes into a ripple of sound. Schumann's dainty sketch, on the other hand, was very different on the violin. The clean cut runs, in which every note ceased to sound the instant the next note started, were not at all the same liquid and intermingling passages they are when the damper pedal is depressed a moment by the pianist. But Kathleen Parlow made her violin transcription delightful on its own account, though different from the effect of the piano original. Her audience insisted on its repetition.

More than a word of praise is due to Charlton Keith for his discreet and unusually artistic accompaniments.

Franz Egénieff's New York Debut Program.

Franz Egénieff will give his first song recital in New York, assisted at the piano by Jenö Kerntler, Tuesday evening, December 16. Egénieff comes to this country, for his initial concert tour, from Germany, where he has been a conspicuous vocal artist for several years. After serving as a cavalry officer in the Prussian army, following his graduation from a university, Egénieff decided upon a musical career.

His training has been thorough, and from the night of his debut he continued to progress until he was made, at different times, a leading baritone of the Komische Opera in Berlin and of the Royal Opera in that city.

Egénieff's program is one which should appeal to those who appreciate song in its highest form. The list in its entirety is as follows:

Bitterl	Hugo Wolf
Verhorenheit	Hugo Wolf
Der Musikan	Hugo Wolf
Gesang Weyla's	Hugo Wolf
Der Nöck	Hugo Wolf
Belsazar	Loewe
Provençalische Lied	Schumann
Farewell	Schumann
The Lotus Flower	Jenö Kerntler
On the River	Hubert Patsky
The Three Courtes	Hubert Patsky
Serenade de Don Juan	Hans Hermann
	Tschaikowsky



FRANZ EGÉNIEFF.

Les Cloches	Debussy
Nuit d'Etoiles	Debussy
Chanson des Gas d'Irlande	Augusta Holmes

What rapturous flights of sound! what thrilling, pathetic chimes! what wild, joyous revelry of passion! what an expression of agony and woe! All the feelings of suffering and rejoicing humanity sympathized with and finding a voice in those tones.—Longfellow: "Hyperion."

It is the music in the ear that finds and interprets the music of the orchestra.—Charles H. Parkhurst: Sermons, ("Coming to the Truth.")

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SCHUMANN-HEINK SINGS TO BIG AUDIENCES AT LOS ANGELES.

Heavy Rain and Stalled Traffic Fail to Dampen Enthusiasm of Attendants at First Concert—Contralto Gives Two Evening and One Matinee Recitals—Orpheus Club Begins Season—Interesting Incident of People's Orchestra Sunday Program—Grand Opera Season Under Behymer Auspices.

1110 West Washington St., Los Angeles, Cal., November 22, 1913.

Tuesday night was one of the worst in a long time. A rain that put many street cars out of commission and marooned hundreds of machines with "dead" engines, made traffic a precarious thing. Nevertheless a full house greeted Mme. Schumann-Heink. After being held a prisoner in an automobile that was all but submerged for an hour and a half, I did not reach the Auditorium until after ten o'clock and heard but the last few songs of the program. I did get in in time to hear the great contralto sing Gertrude Ross' "Dawn in the Desert" from her "Desert Suite," and it was a proud moment for the young composer to hear it sung so incomparably. After tremendous applause, the singer graciously repeated it, acknowledging the composer who sat in a box. Thursday night was perfect and an even greater audience was present. The Californians' love for Schumann-Heink is very vital, for she is now one of us in fact as she has been in spirit for years. Her home at Grossmont, near San Diego, has made her a resident, and the greetings that are exchanged between herself and the audience become almost family affairs.

Katharine Hoffmann comes only second in interest to the singer, and her accompaniments were vital parts of the beauty of the program. She played even better than ever, if that were possible.

Nina Fletcher, the violinist, added her share to the balance of the whole.

Thursday night and Saturday afternoon, Mme. Schumann-Heink sang Charles Farwell Edson's setting of Kipling's "Mother o' Mine," which she has helped to make known. She gave it with wonderful tenderness. By request on Thursday night she sang the aria from "Samson and Delilah" and the "Rosary." The wonderful beauty of her English is a reproach to many an English speaking singer. It was a delight.

The People's Orchestra gave another good program last Sunday. The soloist was Vernon Spencer, who played the D minor concerto of Rubinstein in a masterly fashion, in which he had splendid support from the orchestra. Mr. Spencer was obliged to give an encore. An interesting incident of the concert was the presence of Hermann Franz Arnold, director of the first band in the South and the man who immortalized "Dixie" by writing it down from the melody played by Dan Emmett—transcribed on the walls of the Montgomery (Alabama) theater and later on paper and published in 1859. Mr. Arnold told the history of the piece together with quite a bit of the early musical efforts of the South, and at the request of Mr. Edson conducted the orchestra in the playing of "Dixie," much to the delight of the audience. It gave a human, intimate touch to the afternoon that made it more than ever a "People's Concert." Alta Seazighini Smith, mezzo-soprano, and Cora Cross, soprano, assisted by the People's Chorus, sang the barcarolle from the "Tales of Hoffman," and the orchestra played the "Tannhäuser" overture to open, and Mortimer Wilson's suite "From My Youth" to close the program.

Monday night the Orpheus Club, J. P. Dupuy, conductor, gave its opening concert. Alfred Wallenstein, the fourteen year old cellist, made his first appearance in so large a place and before so large an audience. He was given a warm reception as a reward of his excellent rendition of his numbers regardless of his youth. Will Garroway appeared not only as the official accompanist of the club, but as a composer and pianist. His arrangement for the club of his own setting to Kipling's "Mother o' Mine" was repeated, so much did it please, and his group of piano solos was greatly enjoyed. The program follows: "Sunset" (Beardsey Van de Water), the Club; "The Redman's Death Chant" (Paul Bliss), the Club; "Variations Symphonique," op. 23 (Boellman), Master Wallenstein; "Forget Me Not" (Franz Abt), the Club; Ballade, F major (Chopin); Nocturne, F sharp minor (Will Garroway); Scherzo (Godard), Mr. Garroway; "Thanatopsis" (Joseph Mosenthal), the Club; "Mother o' Mine" (Will Garroway), the Club; "Hunting Song" (W. H. Pommel), Triquartette; "Wiengenlied," op. 11, No. 2 (Hauser); Mazurka (Popper), Master Wallenstein; "Suomi's Song" (Franz Mair), the Club; Vineta (Franz Abt), the Club.

Wednesday night witnessed the usual crowded house to hear the first Lyric Club Concert. This club stands unique, for the chorus of one hundred and twenty women

is composed almost entirely of professional singers. The work he can accomplish with them is a source of justifiable pride to Mr. Poulin, who has directed them for many years. In this effort he is ably assisted by Blanche Hennion Robinson, whose exquisite accompaniments played without notes are a strong element in the artistic results obtained. The local composers were represented by a delightful little number by Charles Demarest, the well known organist, called "Dew Drops," which had to be repeated. The most ambitious number was the "Slave's Dream," Longfellow's poem with musical setting by Harry Alexander Matthews, which was beautifully given. The most popular number was probably "Capri," a barcarolle by Charles Olmstead Bassett, and quite appealing in its melodious swing. Both these numbers had incidental solos by Ralph Laughlin, a new tenor who made his first concert appearance on this occasion, singing two numbers besides the ones with the chorus. In point of real musical interest the "Mirage" of Kramer was worthy of note. Altogether it was a delightful concert. This was the program: "The Dawning of the Day," Brewer; "Two Roses," Marschal-Lopke; Chorus of Flower Maidens from "Parsifal," Wagner-Richards; "Nirvana" (Hindu Love Song), Stephen Adams; "The Three Comrades," Hans Hermann; "Dew Drops," Demarest; "The Slave's Dream," Matthews; "The Dove," Schindler; "Capri," Bassett; "Mirage," Kramer; "Waltz Song," Strauss-Harris.

The faculty of the Egan School gave a brilliant concert in the Auditorium last evening. The assistance of the Los Angeles Symphony Orchestra, under Adolf Tandler, added immeasurably to the interest. Mr. Tandler is instructor in theory and composition in the Egan School, and he and the orchestra assisting the long list of artists connected with the school, made a program equal to any one could listen to. Mr. van den Bergh's playing of the Grieg A minor concerto with the orchestra was as fine a bit of ensemble as one could wish. Both in this and in the orchestral accompaniments of Mr. Egan's reading of "Das Hexenlied," and Mr. Demarest's organ concerto, Mr. Tandler showed a genius for accompaniment equal to his other talents.

One of the fine social events of the season was the reception and musicale given by Mrs. Roland Paul, and Mrs. Hermann Ryus in the ballroom at The Bryson. Nothing more brilliant than the setting and the appointments could be desired. Every one was in holiday mood as well as attire and the program was thoroughly enjoyable. Mr. and Mrs. Francis J. Boyle, who are here with "The Chocolate Soldier," were to have assisted on the program, but owing to Mrs. Boyle's serious illness she was unable to be present. Mr. Boyle, however, sang the Faust number with Mr. Paul for the last number. Mr. Paul and a professional pupil of his, Richard Guiberson, gave the balance of the program. Mr. Paul gave a group of songs by local composers that was far more than a credit to Los Angeles. Every one of them was worth while and some of them extraordinary. Each of the five composers accompanied his or her own songs. The balance of the program was accompanied by Lois Cook in a manner that left nothing to be desired.

Mary Dorothy Huntington, the well known contralto and teacher at Pasadena, entertained with a delightful evening in honor of Idis Lazar, the pianist, on November 13. The leading musicians of Pasadena and many of those of Los Angeles were present and Miss Lazar again charmed with her playing.

A studio tea and song recital was given by the pupils of Nellie Hibler, assisted by Francis Knowlton and Marjorie Churchill, pupils of Henry Taylor Staats, Jr., and Grace Bernard, accompanist at Mrs. Hibler's Pasadena studio, recently. The following pupils took part: Margarette Graepp, Leila Devine, Mrs. Otto Schleusener and Elna McDonald.

Manager L. E. Behymer is more than busy preparing for the opening week of the Western Metropolitan Grand Opera Company engagement. JANE CATHERWOOD.

Roderick White Warmly Praised by Berlin Press.

Roderick White's concert has called forth very flattering criticisms from the principal Berlin daily papers. Mr. White will be in Europe during the season 1914-15 concertizing under the management of the Concert Direction Hermann Wolff. His Berlin concert was attended by the United States Ambassador Gerard, first secretary Grew of the Embassy, Mrs. Thackara, Lolo Barnay, S. B. Conger, of the Associated Press, Mr. and Mrs. Wilkie, Professor and Mrs. George N. Allan, Edward Prime-Stevenson, Mr. and Mrs. MacFadden and other prominent members of the American colony in Berlin. Count Adolf Montgelas of the German Foreign Office was also present.

LINCOLN CULTIVATING CONCERT GOING HABIT.

This Is Being Advised by Teachers and Others—"Robin Hood" Pays Visit to William Jennings Bryan's Home Town—Fanning and Turpin Heard in Fine Program.

Lincoln, Neb., December 3, 1913.

The concert going habit is being earnestly advised by all teachers, club presidents and others in authority. Student recitals are being made interesting and are of great help not only to the listeners, but the performers themselves. The practice in program making, the preparation necessary for a recital and the appearing before an audience inviting attention and criticism, naturally help to round out the musician's sphere.

The violin pupils of William A. Becker are preparing a public recital for December 26 in the First Congregational Church.

Aloys C. Kremer, of the Lincoln Musical College, gave a piano recital November 25 at the Oliver. The program was entirely made up of Liszt selections. Mr. Kremer showed splendid technic in a heavy program; he is a young man in his twenties, with a good mind and musical temperament. His audience was enthusiastic to the extreme.

Mr. Kremer has just married a talented lady, Mignon Irene Friedheim, of Berlin, daughter of Arthur Friedheim, who has been on a concert tour through Canada. After the program a reception and banquet were tendered Mr. Kremer and his bride at the Lindell.

■ ■ ■

The De Koven Opera Company gave two performances of "Robin Hood" at the Oliver Wednesday, November 26, which proved important musical events. Taken all in all, this was one of the best singing organizations devoted to light opera that has been heard here in many seasons.

■ ■ ■

A fine program of piano music was recently given at Convocation in the Temple by Hortense Gundersheimer Singer. She gave the "Rondo Capriccioso" by Mendelssohn with artistic finish, while her Chopin group, consisting of a waltz, two preludes and the G minor ballade, were a delight to her appreciative audience. Mrs. Singer studied with Ernest Hutchison, of Berlin, and will give a concert in January presenting a heavy program.

■ ■ ■

John Rosborough, of the University School of Music, took charge of the annual show given by the inmates of the State Penitentiary on Thanksgiving day.

■ ■ ■

The Matinee Musicale gave its 229th afternoon concert at the Temple Theater Monday afternoon, December 1. Part one was a song cycle, "The Morning of the Year," by Charles Wakefield Cadman. This was sung by Miss Abbott, soprano; Mrs. Gutzmer, alto; Mr. Bagley, tenor, and Mr. Bradford, bass, with Carrie Raymond at the piano. Part two was a program of piano music by Nell Cave, one of the instructors in the University School of Music. She played variations on Balkan-Themes, by Mrs. Beach; etude E major, by Chopin; concert etude, MacDowell; Gondoliera and Polonaise, E major, by Liszt. Miss Cave plays with masterful finish. She caught the spirit of Mrs. Beach's wonderful composition with remarkable insight and the Gondoliera was a dazzling feat of technic. Miss Cave has studied with Sidney Silber, Mrs. Will Owen Jones, of the University, and Ernesto Consolo, of Chicago, and is a great favorite. In November she gave a public concert of Mozart, Brahms, Chopin, Liszt, MacDowell and Beach, with her usual success.

■ ■ ■

One of the greatest treats of the season was the song recital given at Temple Theater Monday evening, December 1, by Cecil Fanning, baritone, with H. B. Turpin, accompanist. This was the third number on the Artists' Course and was Mr. Fanning's second appearance here. Words are mere nothing when one attempts to describe Mr. Fanning's rich, vibrant voice, purity of diction, well grounded technic, and his rare dramatic ability. That he had an appreciative audience was apparent, for he had nineteen recalls, granted six encores and was obliged to repeat Harriet Ware's "Mammy Song," which was written for him. He was assisted by H. B. Turpin, who has been his sole teacher for fourteen years, and whose explanatory notes and faultless accompaniments added much to the recital. These two artists have a perfect understanding—a rarity indeed. They have given thirty concerts in this country since the first of October.

ELIZABETH EASTWOOD LUCE.

Thibaud Due About Christmas.

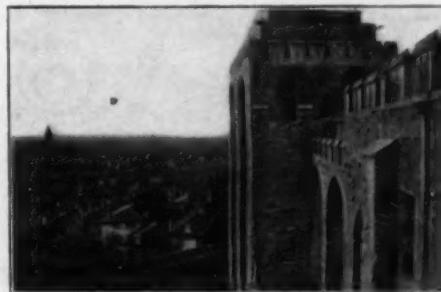
Jacques Thibaud, the violinist, sails for America on the Cedric, December 18, arriving in New York about Christmas. The months of October and November he devoted

to a Continental and English tournee. Special favor was won by him at his various London recitals, including one in conjunction with Harold Bauer, and also by his appearance in Paris with the Philharmonic Society. His December engagements before embarking for America include concerts in Edinburgh, London, Lausanne, Geneva, Brussels and Luxembourg.

Thibaud's first New York appearance will be an Aeolian Hall recital on Monday afternoon, January 5. January 21 he will appear in joint recital with Harold Bauer; February 7 he will make another individual appearance. His recital and orchestral engagements will fill his time completely up to the close of the season.

Spalding Sends Greetings from Avignon.

Albert Spalding, the American violinist, who is winning such flattering success across the Atlantic, found time enough while in Avignon to send the accompanying postal card to his American manager, R. E. Johnston, with his greetings. In this picture is shown the top of the tower



of the Palace of the Popes, at Avignon, France, and a view of a part of the city. It was on the second story of the Tour des Anges that Clement VI (1342-1352) had his apartments.

On the back of the postcard the following is written:

MY DEAR IMPRESARIO—A little breathing space after a strenuous two months—Berlin concert last Sunday made the forty-first this season and tremendous success everywhere. Open Italian tour on Wednesday in the big Opera House in Bologna, then to Rome, Trieste and St. Petersburg about Christmas time. A good letter will go to you shortly. Excuse the long silence, am too busy for words. Best regards from (Signed) ALBERT SPALDING.

Mme. Brailey in "The Lovers' Quarrel."

For the formal opening of the Womans' Auditorium in Toledo, Ohio, a notable performance of Parelli's opera, "The Lovers' Quarrel," was given with Charlotte Brailey, soprano; Harriet Foster, mezzo-soprano; Leonid Sanaloff, tenor, and Paul Geddes, baritone. The large and fashionable audience was very enthusiastic over the charming one-act opera, which was preceded by an operatic concert. The opera was conducted by Abram Ruvinsky, a young conductor, who displayed considerable skill in control and smoothness of ensemble. Judging from the appended notices concerning the performance, Charlotte Nelson Brailey repeated the splendid success she achieved in the soprano role in New York last spring. The press criticisms follow:

Mme. Brailey's rich, clear toned soprano voice showed to splendid advantage in the various solos and duets of this melodious little opera. She made a charming picture in her eighteenth century costume, but her ability as an actress is not yet equal to her skill as a singer.—Toledo Times, November 19, 1913.

It will not be belittling the work of the other artists associated in the production of the opera to say that the event was a triumph for Mme. Brailey, who assumed the difficult role of Rosaura. She has been heard in Toledo in concert with the Musical Art Society, but this was Toledo's first opportunity to hear her in her true element, grand opera. Not only did her singing fulfill every demand of her role, but her dramatic ability was that of the seasoned artist with years of experience to her credit.—Toledo News Bee, November 19, 1913.

Charlotte Nelson Brailey was utterly charming as Rosaura. Her voice has timbre, a beautiful dramatic quality far removed from the coloratura type. Her high voice has a flute-like quality and she possesses a middle register so rich and resonant that it is surprising. She was a sweet jeune fille, girlishly fascinating, always living her part even when the dramatic interest of the opera shifted to the other characters. Her facial expression is so truthful and varied that it tells the story quite as plainly as her singing. With the voice, brain and personality which she showed last night, a few years of experience ought to place her high in the ranks of the American opera singers.—Toledo Blade, November 19, 1913.

(Advertisement.)

Mme. Tetrazzini Coming.

One of the passengers on board the Mauretania, which left Liverpool on December 6, was Luisa Tetrazzini, the famous prima donna.

Ned Wayburn, an American stage manager now in London, says that in the English capital chorus girls are selected for their voices and not for their shapeliness. That explains the popularity of American chorus girls when they go to London with musical pieces from this side.

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Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF, SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For particulars apply to SATURDAY EXTRA DEPARTMENT.

"Daniel in the Lion's Den" is the title of a new comic opera by Mme. Arthur Nikisch. The libretto is by Ernst von Wolzogen. The premiere of the novelty will occur at the Hamburg Opera early in February.

We learn with pleasure that Otto H. Kahn, chairman of the executive committee of the Metropolitan Grand Opera Company, has entirely recovered from the fainting spell with which he was attacked recently in Chicago.

In our San Francisco letter found on another page, it is stated that W. H. Leahy and Andreas Dippel have arranged a concert tour for Tetrazzini and Titta Ruffo to include the United States and South America. If the public is looking for combinations, then this is certainly one which would be difficult to excel.

Several seasons have elapsed since the Boston Symphony Orchestra favored its New York patrons with Beethoven's lovely fifth symphony. Perhaps Dr. Karl Muck will include this work on one of his programs here this winter; at least this is the hope of many admirers of the Bonn symphony king and the Boston Orchestra.

The projected orchestra school in the little town of Bueckeburg is now said to be assured. The Prince of Schaumburg-Lippe, the Queen of Württemberg and others have contributed funds to such an extent that it will be possible to have the instruction given to the pupils entirely free of charge, and furthermore each student will receive a donation of Mk. 180—pro term to be used for his living expenses.

This is the time to remember that a subscription to the MUSICAL COURIER will constitute the most suitable Christmas present for a musical friend. The coming year will see the MUSICAL COURIER bigger, better and more enterprising than ever, with new features added, and extension and improvement noticeable in every feature. The MUSICAL COURIER's perennial policy is to issue each week the best paper it can and then each following week to put forth a better one.

Despite the conversion of the San Francisco Tivoli from an opera into a moving picture house, that famous establishment is to fulfill, at least in part, its original musical purposes, inasmuch as Manager Leahy is reported to have made it a condition of the lease to "movie" interests that the month of March each year shall be reserved for a season of grand opera. In this connection it is of interest to remark that the Chicago-Philadelphia Opera Company is booked for performances at the Tivoli next March.

Supreme Court Justice Pendleton, last Saturday, decided that the contract between the Metropolitan Opera Company and Oscar Hammerstein, which prevents the latter from giving opera in the cities named in that agreement, is upheld. However, leave is given Hammerstein and his son Arthur to amend their answers within twenty days upon payment of all costs. It is understood that the case will be taken to higher courts. As to the chief defense that the contract is in violation of the Sherman antitrust law, the court says that to have the case fall under this act it must be proved that the agreement in question is in direct effect a restraint of trade and commerce. According to the court, it seems that the giving of opera is not a trade, as it is understood by the meaning of the Sherman antitrust law. The court says also: "If the production of opera is trade or commerce it would seem to follow that every museum which exhibits pictures,

every university which gives courses of instruction or lectures, every lawyer who prepares a brief, every surgeon who performs an operation, every circus, moving picture show, exhibiting pugilist, actor or performer is engaged in commerce." The production of opera is not a trade, but the giving of opera certainly is and, in fact, a very considerable trade, and many an impresario has found it so to his sorrow.

Managing Director Henry Russell, of the Boston Opera Company, had a good deal to say last week to a MUSICAL COURIER representative about the glory of New England sunshine and blue sky. He vows he will never go back to the dull grey days of London. Let us hope that his vow will be kept, because Boston cannot do without its opera, and the opera in Boston cannot thrive without its genial Director Russell. He radiates enthusiasm in the same way that a steam pipe radiates heat. To hear him talk in his breezy optimistic manner one would never suspect that he was saddled with the immense responsibility of managing a score of artists and an opera house. Yet those who know him say he lives in his office and is unfamiliar with the streets even in the immediate neighborhood.

THE LIGHT UNDER THE BUSHEL.

Wise words are those of the London Musical Standard, which gives utterance to these timely thoughts: "Pessimism is an easily encouraged trend of thought, and if every one is allowed to get pessimistic enough to deliver the loud voiced opinion that there is nothing good in new music and therefore the public does not want it, it will be a bad day for public and artist alike. There is no particular use in meeting failure half way—anticipating trouble and loss, and closing the door carefully while the horse is in the stable and stifling it to death. Fortune is said to favor the brave—and if every musician had feared loss before he began to write his works, the world would be immeasurably the poorer to-day."

However, things are not quite as bad as our London contemporary appears to think, for composers like Debussy, Ravel, Strauss, Schönberg, Pfitzner, Schillings, Sibelius, etc., wrote most of their works without any thought of gain and in the same spirit they were performed by the orchestras, opera houses, and solo artists who brought them to hearing. It is a good sign that the Schönberg compositions, for instance, find plenty of opportunities for public hearing in Europe in spite of the fact that some members of the audience always hiss them and certain members of the critical press always belabor everything that is not Bach, Beethoven, Brahms, or else Schubert, Schumann, Mozart, and Handel.

In spite of opposition here and there, Schönberg is getting a fair chance to reach the public, and in time his music will win on merit or be passed by through lack of it. When Strauss began to write his revolutionary tone poems, he assuredly made music in which there seemed to be no possible profit and the vindictive writings hurled at him by the press reviewers still are fresh in the minds of those who follow such matters. Nevertheless the Strauss output was played by all the orchestras and he never found the least trouble to get his operas produced, from "Guntram" to "Ariadne."

The solution to all this seems to be, as the Musical Standard suggests, that composers follow the example of the great masters and write what is in their hearts and minds. If the resulting work be worthy it is sure to find the light of day.

The world has yet to discover works of value written by composers who never were heard of while they lived. That is the final disproof of the "genius born to blush unseen argument," at least as far as music is concerned.

MUSICAL SILHOUETTES OF THE SOUTHWEST.

Editor of Musical Courier Visits Kansas City and Omaha—Musical Enthusiasm and Progress Everywhere, but Constant Stimulation Needed on the Part of the Best Workers in the Good Cause—Concerts En Route—Wayside Notes and Stray Observations.

Kansas City, November 29, 1913.

An overnight run on the Overland Limited brought general representative Rene Devries and myself to Kansas City. As our train picked its way through the maze of steel tracks which rib all the approaches to Chicago, Mr. Devries gave me some idea of what railroading means in the West and of how much traveling is done there. This naive dweller in the East listened in open-eyed wonder to stories of how the Pioneer Limited, for instance, attracts such heavy traffic from Chicago to Minneapolis and St. Paul that it is often run in four sections and passengers are obliged to book a week or ten days ahead. Going on, Mr. Devries related that the Pioneer Limited as an advertisement gives its patrons a dinner for \$1 whose cost to the railroad is \$2.50 per person. I did not wonder after that at the popularity of the Limited. The potency of the something-for-nothing gospel is truly marvelous wherever applied. We left the Overland with regret, for its ultimate destination was Los Angeles.

The Gospel in Music.

In Kansas City the something-for-nothing gospel works harm musically, and most of the members of the tonal profession complain about it. The city is proud of its Convention Hall, where through the efforts of W. R. Nelson, owner of the Kansas City Star, free Sunday concerts are given for the people. At the first one, something like 10,000 persons were turned away, according to Louis W. Shouse, who is the active executive at Convention Hall. The auditorium seats 7,000 persons and the free concerts never are able to accommodate all those who clamor for admittance. The musicians of Kansas City assert that it is difficult to get audiences to pay for concerts when they are presented with them for nothing, and the argument sounds reasonable. However, Mr. Nelson is thinking of the people at large rather than of the musicians, and he probably believes that through much hearing of good music the general public will in the end be stimulated into supporting more widely the individual efforts of the professionals.

Andrew Carnegie holds the same view, but he works it out differently. When asked to endow the Pittsburgh Orchestra or at least to build a permanent home for it, he replied: "Let the people of Pittsburgh do it if they care enough about music. That is the true test." Although he was for many years the honorary president of the New York Philharmonic Society, Mr. Carnegie did very little financially for the organization, and it remained for the late Mrs. George W. Sheldon and her friends to rejuvenate it and for the late Joseph Pulitzer to endow it with nearly a million dollars. Now the Philharmonic is working to increase its fund to \$2,000,000, which should not be a difficult task, in view of the \$4,000,000 raised recently in a fortnight for the Young Men's and Young Women's Christian Association extension and building projects.

Kansas City Orchestraly.

When amounts like \$1,000,000 and \$2,000,000 in connection with orchestra matters were mentioned to the persons interested in the development of the Kansas City Symphony Orchestra (which is sponsored by the K. C. Symphony Orchestra Association), they smiled rather sadly and told about their

difficulty in getting a sufficient number of foundation subscribers interested at the modest price of \$100 each. Seven concerts are given during the season, but no traveling is done, because the members of the orchestra are compelled, through lack of a guaranteed salary, to find occupation as teachers, and as players at restaurants, hotels, dances, receptions and other places where they too

Hard as they are endeavoring to secure more money for more concerts, the officers and directors of the Kansas City Symphony Orchestra Association show commendable foresight and wisdom in spending only the exact amount subscribed and not pledging guarantors to make up possible deficits at the end of the season. It is hoped in that way to inspire confidence in the business management of the association and to make the givers of the money feel that their donations will be handled with discretion and good effect when the larger amounts shall be requested. And that must be soon, for D. L. James (president), Mrs. G. W. Fuller (first vice-president) and L. W. Shouse (third vice-president), all of them members of the executive committee, when interviewed, expressed confidence in the opportuneness of the present moment for orchestral extension in proportion to the general artistic, commercial and cultural growth of Kansas City. It is an exceptionally vigorous and vital community, where the hum of progress is distinctly audible to ears alert for such sounds.

Mr. Capital, Mr. Labor, and Miss Kansas City, symbolical persons who went about the town lecturing and "boosting" a commercial exposition while we were there, might well have included a good word for the orchestra in their plea for the support of the business men. Wideawake business men need no reminder of what a symphony orchestra means to a city, for they realize that it represents the difference between a thriving community whose culture is keeping pace with its mercantile and material development, and a community successful commercially and materially but lacking in culture. All business men are not wide awake business men, however, and all business men have not a civic pride greater than their desire for individual aggrandizement. To such business men, Mr. Capital, Mr. Labor, and Miss Kansas City might point out the positive advantages which even the materialistic merchant derives from the presence in his city of a first class symphony orchestra and one or more first class schools or conservatories of music. Ask Minneapolis. Ask Chicago. Ask St. Louis. Ask Boston.



CARL BUSCH,
Leading musician of Kansas City.

and fiddle popular music of the day. While good musicians often are engaged in such work, it does not fit them to give fine performances of the symphonic masterpieces when called upon to do so after a very few rehearsals.



Photograph reproduced by courtesy of Carl Busch.
HUMPERDINCK AND HIS FAMILY.

The thousands upon thousands of students who go to those cities from outside communities ought to be in themselves a sufficiently practical answer to the doubters who say: "Of what good is a symphony orchestra to our city?"

A Real Musician.

Kansas City's orchestra has the advantage of a real musician as its conductor, and his name is Carl Busch. To persons with a knowledge of American musical affairs, Carl Busch and Kansas City always have been synonymous, for Mr. Busch's labors there extend over a period of nearly thirty years as a teacher of piano and theory, and a conductor of chorus and orchestra. In creative work, too, Carl Busch has been active and his prolific compositions in nearly all the forms stamp him as a writer whose tonal utterances are melodious, musically important, and stated with large knowledge of construction and embellishment.

He was found at his studio, where Mrs. Busch, one of Kansas City's recognized authorities as a pianist and teacher, is his musical partner and sympathetic artistic helpmate. Mr. Busch had scores to the right of him, scores to the left of him, and scores open in front of him. A glance over their titles showed several of the most recent French works and proved Mr. Busch's progressiveness. "I feel that I must keep on learning all the time," he explained, "and although I am not a young man I packed up my belongings a few years ago and went abroad for a course of study with Prof. Engelbert Humperdinck. There is his picture." To view the picture was to borrow it, as shown by the reproduction on page 21. Mr. Busch spoke gratefully of what Kansas City had done for him, but felt that a broadening of the orchestral work is absolutely necessary at this time for the sake of the organization and of the city's own musical standing and future. Three seasons of concerts have been given, a sufficiently long time to demonstrate the need for more than seven per annum. A Wagner program was the latest offering of the orchestra, with Putnam Griswold as soloist—and a striking impression he left behind him. At the concert of December 2, which my traveling itinerary will cause me to miss, Mr. Busch and the orchestra are to give Dvorak's "New World" symphony, on January 6 the "Pathetique" symphony, by Tschaikowsky, is to be the feature; Hadley's "North, East, South, West" dominates the program of February 3; Schumann's first symphony is the March 3 attraction, and Beethoven's second symphony on April 7. I notice Brahms' Symphony, No. 5, on the May 5 program, but that

must be a misprint, as something tells me that Brahms wrote only four symphonies. Mr. Busch informed me also that in connection with the Kansas City symphony concerts, a course of lectures is given by Glenn Dillard Gunn, who comes all the way from Chicago to deliver them. These lectures are under the auspices of the Kansas City University Extension Center, and as the orchestral booklet states "plan to give a complete analysis and musical interpretation of the symphonies to be played." The lectures are six in number and season ticket holders are enabled to hear the course for \$1 or 16 $\frac{1}{2}$ cents apiece.

Mr. Busch feels that the orchestra could do better work with more rehearsals and less outside activity on the part of the players, and hopes that the desired conditions are not far off, a wish echoed by all the Kansas City musicians with whom converse was held on the subject. Some of them criticized the work of the orchestra, but realized the difficulties under which Mr. Busch has to labor. He is not free from the antagonism of some of his local brother professionals and several of the influential orchestral supporters, and for his own part, Mr. Busch does not hesitate to express dissatisfaction with those circumstances which stand in the way of progress as he understands it, but doubtless the friction will be adjusted to the satisfaction of everyone concerned. If not, Mr. Busch is certain to find his happiness elsewhere as a choral and orchestral leader, for many communities would welcome him warmly as an impressive musical asset.

Egenieff Please.

Franz Egenieff, the baritone, was the soloist at the Schubert Club concert (November 26) conducted by Clarence D. Sears. Mr. Egenieff sang these songs:

Biterolf	Wolf
Verborgenheit	Wolf
Der Musikant	Wolf
Gesang Weyla's	Wolf
Der Nock	Loewe
The Three Comrades	Hans Hermann
Belsazar	Schumann
Der arme Peter	Schumann
Provenzalische Lied	Schumann
On the Way to Kew	Foote
Irish Folksong	Foote
My Native Land	Kaun

The list constituted a complete recital, and although the audience was in a strained mood at first owing to the unvaried graveness of the earlier songs, Mr. Egenieff's artistic earnestness and authoritative presentations won the day and he held the uninterrupted interest of his hearers. The final

group in English loosened the plaudits so markedly that several encores had to be granted. The Egenieff voice, suffering only slightly from the singer's recent illness, has volume and vibrancy, but that artist does not use it for purposes of dynamic display or solely sensuous effect. He is essentially an interpreter of the moods in lieder and seeks to achieve the correct union between word, tone and musical phrase. The best clue to his ideals as a song recitalist is found in his program as heretofore given, and to those who know the lied literature the Egenieff selections indicate his freedom from any desire to attain easy popularity by setting up lists of familiar numbers. He sings at all times with dignity and a lofty sense of style, and will give pleasure wherever the taste of the listeners inclines to the serious endeavor in vocal recital.

Clarence D. Sears, formerly of New York, has lifted the Schubert Club (male) from comparative decadence into a position of musical prominence. The organization's membership had dwindled at one time to twenty-seven, now is fifty and next year will be seventy-five if Mr. Sears carries out his present intentions. I heard the Schubert singers do Grieg's "Landsighting" and Jacques Blumenthal's "What Care I How Fair She Be," and liked the society's technical precision, their good intonation and the excellent tone quality they produced. Mr. Sears was able to show many subtle nuances in sound and interpretation, and the ease of their execution spoke eloquently for his firm control and the well trained response of his forces. L. B. Smith, the business manager of the Schubert Club, tells me that there is a growing out of town demand for the services of the organization, and he expects it to do as much touring in the future as the time of its members will permit.

Kansas City's Conservatory.

Much of what was said about the Kansas City Orchestra applies also to the Kansas City Conservatory of Music. Its president, J. A. Cowan, an uncommonly clear sighted, ambitious and able executive, told me that he has been having a hard struggle to keep the school effective and is not accomplishing even now what he desires ultimately to realize, although the business community is beginning to stand back of him, convinced at last by the results the conservatory already has achieved. Money is pledged to buy a new home for the institution, and a site has been selected in the residence neighborhood. The present location is bad, and the facilities are insufficient for the constantly increasing enrollment of students. Twenty-three studios and an exceptionally large recital hall form the equipment. The school's present popularity is due chiefly to the impetus received through the public operatic performances of its pupils, events that showed Kansas City what was being done musically by Mr. Cowan and his associates. Pictures in connection with the present article render an idea of the scale on which the operas were presented, and their success surprised and delighted the city. "Faust," "Cavalleria Rusticana," "Pagliacci," "Carmen" were the works done during the past few years, and the average cost of each production was about \$6,000. Each season a new opera is added to the repertoire and an old one is dropped. If I remember correctly, Mr. Cowan stated that "Aida" is the next work contemplated, and to my suggestion that perhaps some day the Kansas City Conservatory might produce "Rosenkavalier" and "Götterdämmerung," its president replied quietly: "That is by no means impossible. Here we aim at the highest always."

Among the teaching staff at the conservatory are Ottley Cranston (the Gurnemanz of Savage's "Parsifal" production in English), M. Boguslawski, Mrs. Boguslawski, Amy Winning, Nellie Rothwell-May, Mrs. Francois Boucher, Ethelynne Wilson, all piano; Louie Collier-Cranston, Mrs. R. E. Hall,



FINALE, "CAVALIERIA RUSTICANA."
As given by the students of the Kansas City Conservatory of Music.

vocal; Francois Boucher, Gladys Baldwin and Carroll Cole, violin; Professor J. A. Cowan, dramatic art, elocution and oratory. Also there are departments for organ, harmony, orchestral playing, counterpoint, canon and fugue, ensemble, conducting, score and sight reading, wood and brass instruments, and languages. Francois Boucher leads the conservatory orchestra of fifty-four pieces.

The diplomas and certificates issued by the school are not empty formulas, as Mr. Cowan assured me. For example, the graduate who wishes certification as a teacher well deserves that distinction if he measures up to the following list of requirements laid down by Mr. Cowan:

"Candidates in this class will be required to demonstrate practically their vocal method and answer questions on:

"I.—Breathing, registers, classification and compass of voices.

"II.—Distinct and correct pronunciation and diction in singing.

"III.—Phrasing, expression and knowledge of vocal works.

"IV.—To sing: A recitative, a portion of a cantabile movement and a portion of a florid movement from list supplied and selected by themselves.

"V.—To sing a selection at first sight.

"VI.—To play an accompaniment on the piano of some vocal piece to be chosen by examiners.

"VII.—To undergo an ear test by singing and naming intervals.

"VIII.—To work a paper on rudiments of music, harmony, etc.

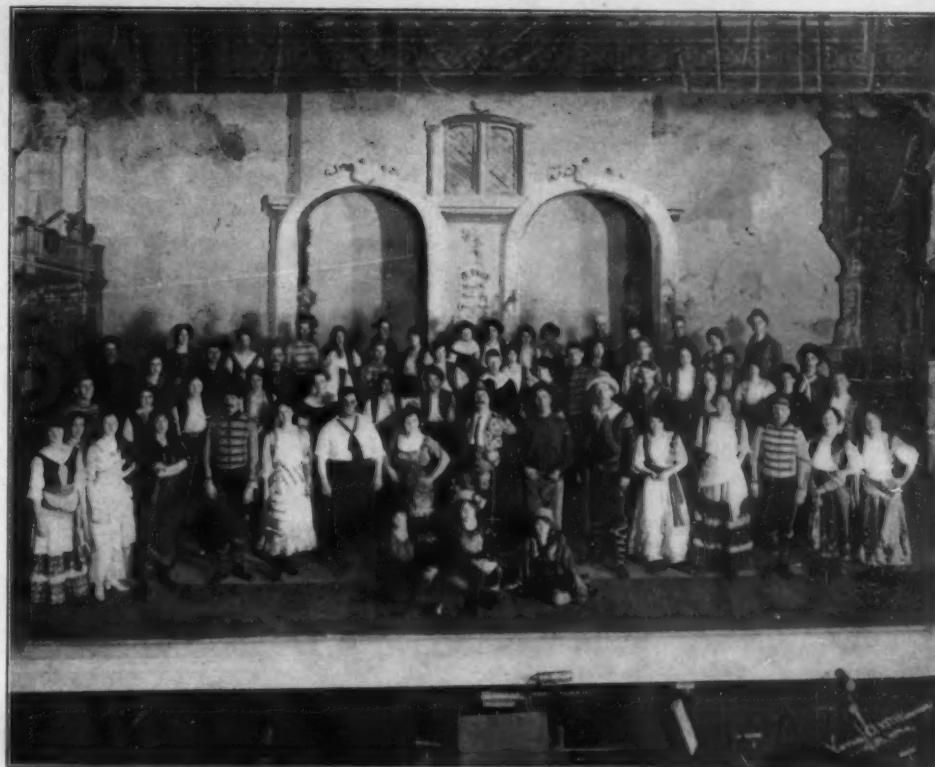
"IX.—To work a short paper on the organs employed in the art of singing and their respective functions."

Mr. Boguslawski, the leading teacher of the piano department, and a pupil of Rudolph Ganz, was kind enough to play for me some Chopin and Beethoven (sonata, op. 110), and I found much to admire in his big, well rounded tone, his conscientious phrasing and pedalling and his ample technic. Mr. Boguslawski has a justifiable grievance against the Kansas City Orchestra for not inviting him to be a soloist at some one of its concerts. When this was mentioned by me to an officer of the orchestra, the explanation followed that no discrimination could be shown in the selection of what the official called "home talent." It was a case of "we must engage all the local players or none to avoid jealousy." Mr. Boguslawski is learning the hard lesson of the prophet on his own heath. Mr. Cowan, however, does everything possible to have Mr. Boguslawski give recitals in and outside of Kansas City.

There can be no mistake in feeling that under the Cowan management the Kansas City Conservatory is becoming an institution that will supply the middle section of our country with teachers and performers splendidly equipped to spread the understanding of good music.

Kansas City Gleanings.

Mr. and Mrs. W. A. Fritschy, of the Fritschy Concert Direction Company, were found at their offices in the Gordon & Koppel Building, where they were almost buried in piles of circulars, seat diagrams and order checks, relating to the three performances of the National Grand Opera Company of Canada, and Anna Pavlova, to take place in Kansas City, February 8 and 9, 1914. The Fritschys have built up a popular course of concerts in Kansas City, and now are satisfied with financial results, but, as Mr. Fritschy explained, "it was not always easy sledding here. In the beginning we could not give the people seven concerts as at present, for the musical appetite in our city did not crave so much." Since then, however, our fellow citizens digest not only more concerts, but also we give them such heavy fare as quartet and sonata concerts, and they do not spoil their stomachs. Another thing to which Mrs. Fritschy and I



STUDENT "CARMEN" PERFORMANCE.
Given by the Kansas City Conservatory of Music.

attribute our success is the moderate price we charged for our tickets. That is why we are doing business with the Opera from Montreal this season. Their three performances may be heard for prices ranging from \$2.50 to \$7.50—that is, for the entire course. The Chicago Opera, which is reported to contemplate a visit here, charges \$5 for one performance." Mr. Fritschy produced a price plan of Convention Hall. He is a firm believer in MUSICAL COURIER advertising for musical purposes, but swears also by the Kansas City Star, which he characterized as the only local paper with any influence.

A call at the tasteful building of the Kansas City Journal was made for the purpose of chatting with music critic Frank Marshall, but we missed him by a few moments. Far from appearing to be a paper

without influence, the Journal seems to be very, very busy, for over a hundred employees were noted at work and the place bore an unmistakable air of prosperity.

Joseph Farrel, a baritone, in the Studio Building, says that the MUSICAL COURIER gives its readers "too much matter for the money." He evidently does not get time to read other music papers, for the copies of them which lay on his desk bore dates of last August and September.

Franklyn Hunt, vocal pedagog, is less busy. A sign on his door told of a vacation which he was enjoying from Saturday to Monday.

David Grosch, formerly of the Berlin Hochschule and later of Chicago, is besieged by pupils.



A "PAGLIACCI" GROUP.
From the Kansas City Conservatory of Music, performance of Leoncavallo's opera.

Six of them were in the Grosch anteroom while that singing teacher gave us two minutes of his time. Photographs of Anton Seidl and Hugo Wolf were observed in the studio, and this is mentioned because they are not encountered everywhere.

"'Mona' embodies all evil," headlines the Kansas City Star, but it does not refer to the lost Parker prize opera. The caption referred to the lecture of an intelligent English professor who told a London audience that Da Vinci's "Mona Lisa" is "one of the most actively evil pictures ever painted, the embodiment of all evil the painter could imagine put into the most attractive face he could devise. It is an exquisite piece of painting, but if you look at it long enough to get into its atmosphere, I think you will be glad to escape from its influence. It has an atmosphere of ineffable evil."

Frederic Curth is the concertmaster of the Kansas City Symphony Orchestra, and Alfred Buch is the first cellist. William J. Riley is the business manager.

Ida Simmons, formerly a concert pianist under the Thrane and later under the Charlton management, now spends most of her time teaching here. She has a large class and expressed herself enthusiastically about the musical future of Kansas City.

Geneve Lichtenwalter's big studios harbor many piano pupils, so many in fact that she finds herself compelled to use an assistant. Piano tones were tinkling when we called. Miss Lichtenwalter manages between lessons to discharge ably the duties of MUSICAL COURIER correspondent in Kansas City, and we heard many complimentary remarks from her fellow professionals about the clever and impartial way in which she handles the local musical happenings of her city.

We called at the Star office in search of Carl Walter, its music critic, who had said some complimentary things about the MUSICAL COURIER, but we could not find him. His friendly sympathy and zeal for the welfare of the MUSICAL COURIER led some of the Kansas City musicians into the mistaken notion that Mr. Walter solicits subscriptions for Geneve Lichtenwalter. Of course he does not, because he is too busy at the Star office. For the same reason we discredited a persistent rumor that Mr. Walter is a silent partner of the Fritschys in the concert business.

Joseph Jastrow, of the University of Wisconsin, so I read in this morning's paper, proposes a Society for the Prevention of Cruelty to the English Language. Adherents of opera in our vernacular, please communicate with Mr. Jastrow!

Jennie Schultz, the genial, is admired in Kansas City musical circles for her work as a vocal teacher. She was so very much engaged that our few words of greeting made us feel—despite her cordiality—as though we were extracting cash from her pocket.

Rudolph King, formerly MUSICAL COURIER correspondent at Vienna, has been compelled to give up his concert traveling in order to devote himself to his large piano classes. Mr. King spent a winter or two in New York some years ago, but decided that Kansas City (where he had resided previously) offered far greater opportunities than the metropolis, and his success here proves him to be right.

As everywhere else, the musicians of Kansas City do not look with favor upon the visits of the opera companies from the large cities. "They come here,"

said Myrtle Irene Mitchell (who gives à la Bagby morning musicales at the Hotel Baltimore), "and take away about \$50,000 more or less, and as a result our local musical attractions suffer when they make their appeal to the public." Miss Mitchell has no personal reason for complaint, however, as she is credited with gaining for herself not only glory but also profit in connection with her concert ventures.

Homer Lind, of vocal fame, is appearing at the Empress (vaudeville) Theater in a musical playlet called "The Opera Singer."

R. A. Long, the lumber magnate, is the only man in Kansas City who subscribed to the orchestra fund for three years in advance. All the other subscriptions are for one year. Mr. Long is heart and soul in the work of helping the cause of good music and does so with modesty and liberality.

Edward Kreiser, organist of the beautiful Christian Church built by R. A. Long on Independence Boulevard, had a copy of the MUSICAL



EDWARD KREISER,
Organist at Christian Church, Kansas City.

COURIER in the choir rehearsal room. That he is an up to date organist and choir leader need hardly be added.

Going to the Schubert Club concert we lost our way and inquired the direction of a solid looking citizen. "Schubert?" he asked; "that's a theater, isn't it?" A newsboy, next approached, ventured this: "There's a dancing club, if that's what you mean." We began to despair, when suddenly René Devries discovered a German name on a saloon window. "They'll know in there," he said and inquired forthwith. They did.

Mrs. G. W. Fuller, first vice-president of the Kansas City Orchestral Association, gives it as her opinion that the MUSICAL COURIER is "the greatest publication in the musical world."

M. H. Hanson was encountered in the Baltimore Hotel lobby, looking proud of Egénieff's success.

Another manager far away from home was Gertrude V. O'Hanlon, of Chicago, who is as famed for her ability to place artists as to make palatable

salad dressing. The head waiter at the Baltimore regards her with awe.

During our stay in Kansas City the following letters were received:

FARGO CONSERVATORY OF MUSIC,

DEPARTMENT OF FARGO COLLEGE.

FARGO, NORTH DAKOTA.

BERTRAND ALAN ORR, Director.

FARGO, N. DAK., November 28, 1913.

Mr. Leonard Liebling, 437 Fifth Avenue, New York City:
My DEAR MR. LIEBLING—I understand that you are contemplating making a trip through various sections of the country in order to get a better idea of musical conditions. I do not know whether Fargo is to be in your itinerary, but if so, I extend to you a cordial invitation to visit our school while here; and if there is any way I can be of assistance to you, please advise me.

I am mailing to you under separate cover one of our catalogues, and with best wishes of the season, I beg to remain,

Very truly yours,

BERTRAND A. ORR,

Director.

DES MOINES DOES THINGS,
THE COMMERCIAL CLUB,
EQUITABLE BUILDING,
DES MOINES, IOWA.

NOVEMBER 26, 1913.

René Devries, care of Musical Courier, New York, N. Y.:
DEAR SIR—We note in your publication of the 19th inst. a statement to the effect that you and Mr. Liebling contemplate a tour of the Middle West for the purpose of investigating musical conditions, etc.

We want to urge you to make Des Moines an objective point. There are several very excellent schools of music in Des Moines, and in the past three or four years there has been a marked development here along musical lines. This started with the May Musical Festival and was followed the next year by a series of high class concerts during the winter season, and has been stimulated by engagements of several of the symphony orchestras, including the Boston, St. Louis, Minneapolis and London.

Just at this time we have completed the organization of the Des Moines Musical Association, which has for its purpose the giving at the Auditorium on Sunday afternoons during the winter season of high class programs at the maximum admission price of 10 cents. This for the purpose of broadening the interest locally in music and of bringing attractions that ordinarily appeal only to persons of ordinary means within the reach of the working people. We are also planning on the organization of a Des Moines Band to be supported by public subscription, and which during the park season will give from four to six programs each week in the city parks. We have for this winter an all star course of concerts under the direction of Prof. M. L. Bartlett, and for the latter part of the season not only our regular May Musical Festival, but three performances by the Chicago Grand Opera Company.

I believe that you will find more general progress and general interest in first class musical events and attractions in Des Moines than in almost any other city in the country, and that you will find here an example that will be worthy of the consideration of many other committees.

You may wonder at the interest this organization is manifesting, but let me say to you that from observation we are convinced that one of the strongest arguments that we can present to a prospective industrial location is that living expenses in Des Moines for the factory operatives are right, and that we are furnishing them a higher and more refined class of entertainment.

Our Sunday afternoon concert program is now in its fifth week, and despite the fact that we are encountering the usual competition from Sunday afternoon matinees, vaudeville, moving picture shows, etc., we are averaging over 1,000 paid admissions at each performance, and approximately 90 per cent of these people come from the factories and department stores. Respectfully,

(Signed) GRASS BORSTON,
Secretary.

It was found impossible, owing to the itinerary already arranged, to go to Fargo, but the Des Moines invitation has been accepted.

"I bought some stuff that was advertised to make old pianos as good as new," said a Nebraskan farmer, "but after I'd poured a couple of bottles into the blamed thing it sounded as bad as ever." The chance acquaintance who told us that anecdote was a representative of the Orient Chemical Company, and he hastened to add: "The farmer failed to see that the stuff was Orient Cleaner and Polish, which really makes old pianos as good as new on

the outside." Mr. Devries and I were invited to witness the workings of the polish, and found it to be all that its representative claimed. His best selling argument is this: "Why do persons expend from \$300 to several thousand dollars upon an instrument and then destroy its appearance by using polish made with sulphur and mineral salts. Orient is what we term a vegetable, non-oily, non-greasy cleaner and polish." We captured a couple of boxes of the mass and are taking it home for our \$300 pianos.

* * *

Mr. Devries, who has artistic imagination and a commercial instinct, quotes everywhere the dictum of Mr. Gunn, of the Chicago Tribune: "The public usually obeys the behest of the advertising columnns."

* * *

D. L. James and Louis W. Shouse are the two business men of Kansas City on whom devolves the chief responsibility of persuading, cajoling, urging, browbeating and shaming their fellow townsmen into support of the symphony orchestra. From what we learned about Messrs. James and Shouse in personal interviews they are the ideal men for their task, and they express the utmost confidence in its fulfillment.

* * *

The foundation of the Kansas City Orchestra in a measure is due to Madame Schumann-Heink. She gave a recital for the leading musical club, and the profit of the organization was so great that Mrs. Fuller, president of the society, was asked about the intended disposition of the money. "It ought to be used as the foundation for a symphony orchestra," was Mrs. Fuller's answer. Then and there the proposition had enthusiastic endorsement, and at once took the practical form of incorporation.

* * *

In the Brobdingnagian motor car of a well known Kansas City man, Mr. Devries and I were spun through the lovely environs of the town and along the remarkable Cliff Drive, which fastens itself to the windings of the picturesque bluffs overlooking the Missouri River. It was our first moment away from music and musicians and musical talk since leaving New York a fortnight ago.

Omaha Is Visited.

Omaha, December 2, 1913.

Omaha, populated by 140,000 souls, the nominal capital of the richest agricultural lands of the United States, enjoying close trade advantages with Nebraska, eastern Colorado, western Missouri and western Iowa, northern Kansas and South Dakota, doing an annual manufacturing business of about \$200,000,000, a jobbing business of \$145,000,000, reaching annual bank clearings of \$800,000,000, being the second largest packing center in the United States (6,550,377 head of live stock were handled in Omaha last year), fifth or sixth in the national importance of its grain market, the home of the Union Pacific Railroad, the largest creamery butter producing center of this continent, the site of the world's greatest refinery and smelter for fine ores—Omaha, the city with all the wealth and progressiveness just described, does hardly anything for music and seems content to rest its civic fame purely upon its commercial achievements and to let the highest forms of artistic culture flourish elsewhere.

If that were not so, Omaha would have a symphony orchestra, Omaha would have a representative music school, Omaha would have a worthy studio building in which to house its private teachers of music, and, lastly, but most important of all, Omaha would stand solidly and enthusiastically behind such a man as Thomas J. Kelly, by all odds the most interesting and widely gifted musical personage I have met during my present artistic wan-

derings. It takes less time to tell about the things Thomas J. Kelly does not do than about the things he does do. For one thing, he does not scold Omaha because of its musical indifference and its lack of practical interest in his splendid work. But I did that for him, and we waxed hot in our argument on the subject, I defaming the city, he defending it. However, Mr. Kelly did not succeed in drawing the wool over my eyes. In his heated speech I noticed chiefly the ring of local patriotism, but by a word and a look here and there he betrayed his disappointment at being unable to give more favorable answers to some of my direct questions concerning the general musical achievements of Omaha and the immediate cooperation directed toward his individual efforts.

Primarily Mr. Kelly is a vocal teacher and conductor of the Mendelssohn Choir of 175 mixed voices, but also he is a recital singer, lecturer, writer, traveler, historian, musical critic (he served for many years in that capacity on the Omaha Bee), choir director, organist, pianist, keen student of the Bible, of modern and ancient literature, of economics, sociology and art, a wit, raconteur, and prince of a host and all round good fellow.

For his pedagogical work in vocalism Mr. Kelly has received the strongest sort of endorsement from



THOMAS J. KELLY.

famous European and American teachers—always outside of Omaha, as you see. Letters which he showed me only after Mrs. Kelly had disclosed their existence contained the praise of those of his colleagues with whom he had exchanged ideas on the technics and aesthetics of vocal teaching. Mr. Kelly set forth some of his method to me, but I shall not violate his confidence, except to say that I saw at once why his confreres are impressed with his ability. He discussed vocalism from every aspect of tone and text values, and illustrated his remarks with the actual vocal sound of all the singing phases he touched upon. I should like to make detailed report of our entire conversation, but I believe that those persons who are anxious to benefit from the Kelly knowledge and experience which have helped him to solve the chief problems which beset conscientious vocal instructors ought to pay him for the information. He has put in many years of thought, reading and foreign travel and study in order to perfect his system and bring it successfully from the stage of experiment to the condition of successful application.

Demonstration of the Kelly work was afforded first of all by Mrs. Kelly, who sang to me some Irish folk and old English music with a voice sympathetic and well controlled in every register, and a sense of style and depth of musical feeling which

stamp her as a concert artist of quality. Lena Ellsworth Dale, in the "Dich, theure Halle" aria, revealed volume, dramatic instinct and tasteful phrasing. Blanche Bolln did some of Liza Lehmann's "Bird Songs." She has a flexible organ of unusual purity and sweetness, and delivers with sure knowledge of text considerations. Laura Goetz, possessor of an unusually effective legato, charm of personality and clarity of timbre, gave much pleasure with her singing of a Mozart aria. All the Kelly pupils were free from voice mannerisms, produced tone naturally and in volume or moderation as required, and gave striking evidence of the attention which their teacher must have devoted to diction and musicianship. The little recital made me wonder why vocal pupils ever leave Omaha when they have with them an authority like Mr. Kelly, able to guide them from the fundamentals of the singing art to its fullest development.

I attended a rehearsal of the Mendelssohn Choir and heard the body do Bantock's "Leprehaun," Lotti's "Crucifixus," Moussorgski's "Joshua," H. Balfour Gardiner's "Cargoes," Pitt's "Tonight," Bridge's "The Goslings" and Havergal Brian's "Daybreak." For two and one half hours I listened to choral singing that was a constant delight and to choral conducting than which I have experienced none more intelligent, searching, temperamental and productive of artistic results. Faultless intonation, instantaneous attack, dynamics and tonal shadings of all degrees were some of the virtues exhibited, but most of all I was struck with the concentration of the conductor and his singers upon beauty of tone quality. That was the keynote of nearly everything he said to his choir that evening, and he impressed the point upon them through exhortation, illustration, quip, anecdote and incessant rehearsal in sections and ensemble. "The members of the Mendelssohn Choir are as under a spell when Mr. Kelly wields his baton, and he sways them at will to do his musical bidding," said Mr. Burchmore (president of the association) to me during an intermission. The pianissimos in the Lotti, Pitt and Brian works, the grim humor of the Gardiner "Cargoes," the frolicsome of the Bantock and Bridge numbers, and the tremendous dramatic impetus of "Joshua" amazed me beyond words. This man Kelly, in his work with the Mendelssohn Choir, is proving his rank as one of the best choral conductors to be found anywhere, and any big singing societies which are contemplating a change of leaders and can afford to make it worth while for Mr. Kelly to give up his Omaha connections should keep in touch with him. In lecture recital work Mr. and Mrs. Kelly have established a reputation for themselves outside of Omaha. Mr. Kelly's talks have been on Wagner's "Ring" cycle, "Folksongs," "History and Interpretation of Music" (a course of ten lectures) and many other topics covering the history, purport and esthetics of music.

I told Mr. Kelly frankly, and somewhat to his consternation, that he is too big a man for Omaha, and that I would call national attention to his work and do everything in my power to get him away from his city. He begged me not to write anything of the sort in the MUSICAL COURIER—but here it is.

Other Omaha Observations.

Mrs. Dale gave me one of her circulars wherein she mentions her various teachers, but I failed to note the name of Mr. Kelly. "It wouldn't do for Omaha—they might misunderstand," explained Mrs. Dale. Is Omaha really as parochial as that, musically?

* * *

No sign of parochialism was apparent at the University Club, where many bright business men and professionals were having luncheon when I was invited there for the same purpose by Jean P. Duffield, the MUSICAL COURIER correspondent in

Omaha. Mr. Duffield is a pianist and teacher and a musician of tact and discernment. He played for me one of his compositions, called "Mignon's Dance," a graceful bit of lyric writing, which publishers desiring a salable piano piece should examine. Two of the Duffield pupils were heard at his studio, Helen Bennett playing with agility and dash Liszt's "Hungarian Fantasia" and Irma Podalak putting refined tone and interpretative sentiment into a Schubert impromptu. Father Talmadge, a leading spirit in the University Glee Club, was an understanding listener at the Duffield studio. Conductor Lestovsky, at the Warsaw Opera, is a pupil of Mr. Duffield.

Henry Cox, violinist, shook hands and said some pleasant things.

One of the drawbacks for a musical visitor to Omaha lies in the fact that the teachers of the town have their studios at their residences, and therefore too much time was consumed in the calls made to permit of a chat with all those musical persons who telephoned to the hotel and asked for interviews. Evelyn Hopper, the concert manager of Omaha, had to be communicated with by telephone owing to the outlying location of her home. She expressed herself as being very well satisfied with the results she is obtaining this season and wished to be remembered to all her friends in the East.

Mary Münchhoff, of international reputation as a songstress, teaches a large class here, and is occupied so constantly that she has been obliged to abandon public appearances for the present. Miss

Münchhoff's facile coloratura and exquisite finish made her one of the best liked and highest priced singers in Germany for many years, and she enjoys no smaller degree of popularity at home.

Max Landow, the piano pedagog, is thinking of leaving Omaha next spring and settling in Boston, from where he has had several tempting offers.

In Omaha:

I (to elevator boy)—"Seventh floor, please."

Elevator Boy—"You bet."

I (to porter)—"Please see that this trunk is checked on the Burlington 6:30 train for St. Louis."

Porter—"You bet."

I (to telephone operator)—"Some ice water, please."

Telephone Operator—"You bet."

I (to waiter)—"Is the Camembert cheese soft?"

Waiter—"You bet."

Piano tuner Beebe writes Pa that he does not have to play ball for a living, and the only reason that he plays at all is that he likes to eat regularly.

—Omaha World-Herald.

"Elsa Ruegger, the World's Greatest Woman Cellist, Assisted by the Celebrated Conductor Edmund Lichtenstein," is playing in vaudeville here at the Orpheum. MUSICAL COURIER readers will remember Miss Ruegger as a gifted concert player.

And in the same publication one reads this, called "Pronunciation of Musical Terms in American": B rceuse, beer-souse; andante, and-aunty; scherzo,

shirts-oh; overture, over-choor; finale, fine-ally; forte, fort; etude, ee-tood; cantabile, canty-bile; mezzo, messo; cello, sell-oh; prelude, pree-lood; minuet, min-oot.

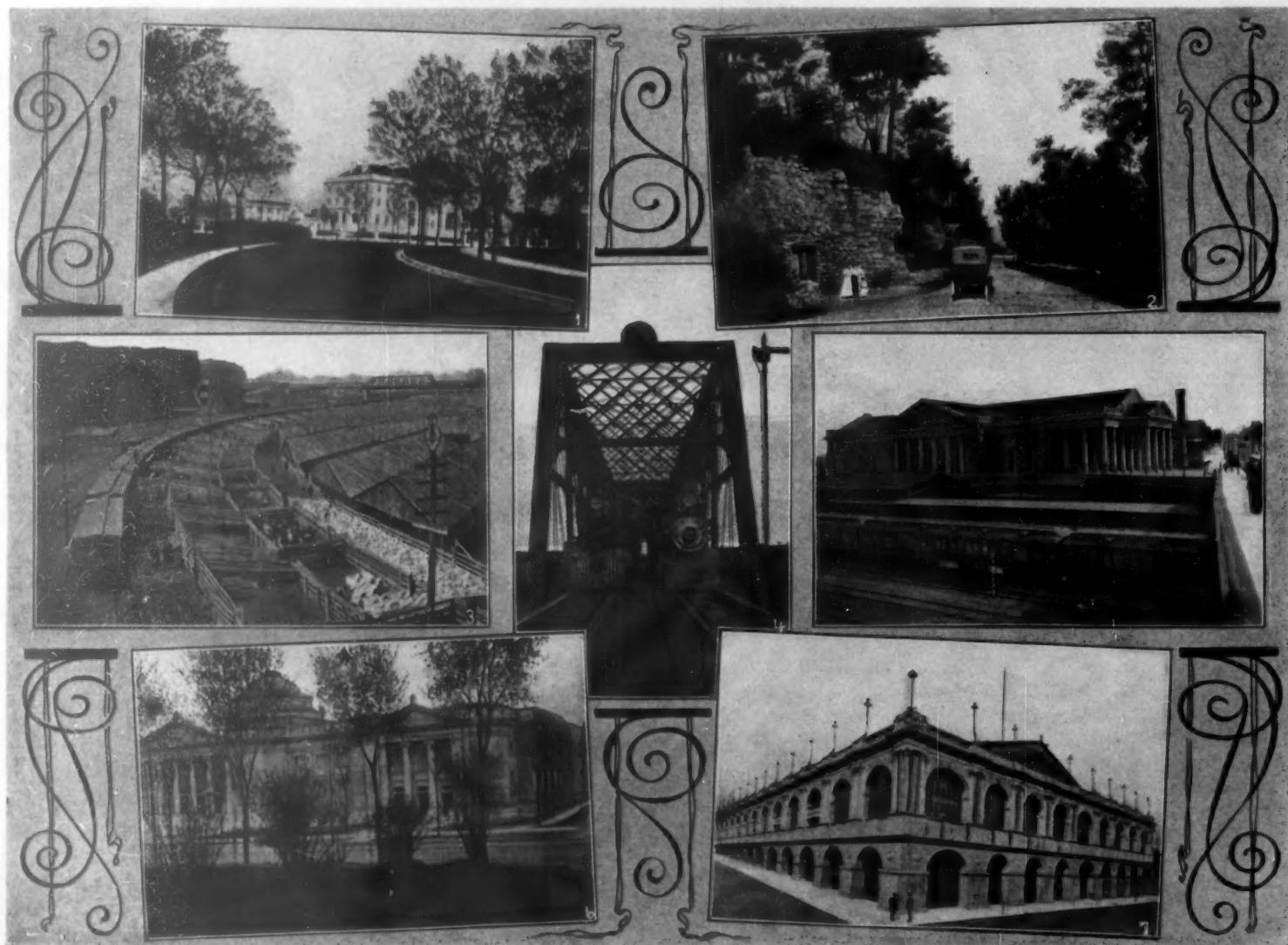
"The male milliner of music" is what the December Smart Set calls Delibes.

Former residents of Omaha who are well remembered here were Hannah Butler, Nahan Franko, Sam Ritter-Brown, Herbert Butler.

August Borglum, critic of the Omaha World-Herald, studied with Wager Swayne in Paris, and advertises that fact in the newspapers, which makes Mr. Borglum that rara avis, a grateful pupil. At the artistic Borglum home I found that gentleman teaching in a studio downstairs and Mrs. Borglum engaged in the same work upstairs. They both are believers in the system of instruction based on solfège and were interested to read what Walter Spry, of Chicago, had said on the subject in a recent issue of this paper. The Borglums told me that they never miss reading the MUSICAL COURIER, and consider it invaluable as a source of inspiration in their work. Mr. Borglum, by the way, was a theory pupil of Clarence Lucas, now on the staff of the MUSICAL COURIER.

Organist Sims was called away from a lesson long enough to say that he was surprised at being of interest to a caller from New York.

Martin Bush, formerly accompanist at the New York studios of Oscar Saenger, has found a useful



(1) NOT A MUSICIAN'S HOME.
Residence of R. A. Long, lumberman, overlooking the Missouri River.

(3) MORE IMPORTANT THAN MUSIC.
Union Stock Yards, South Omaha.

(6) CHRISTIAN CHURCH, KANSAS CITY.

(4) THE GATEWAY TO THE GOLDEN WEST.
Union Pacific R. R. Bridge, Omaha, Neb.

(2) PART OF THE CLIFF DRIVE, KANSAS CITY.

(5) BURLINGTON R. R. STATION, OMAHA.
Metropolitan Opera House, please copy.

(7) CONVENTION HALL, KANSAS CITY.
Where Melba and Kubelik drew \$12,000.

field of activity in Omaha and enjoys profitable patronage here. His views on music and music papers are sound and progressive, and not at all like those of the Omaha musician who was reported by Mr. Duffield to have said: "I wouldn't spend five cents to read a music paper."

■ ■ ■

Henrietta Rees, successor to Thomas J. Kelly as music critic of the Omaha Bee, makes piano teaching her chief occupation, and is spoken of very highly as a young musician of talent. I was not fortunate enough to find her at her studio, but had compensation in the meeting with Grace L. Hancock, who did the honors of the place while a little girl pupil waited several minutes and was delayed that length of time in her progress toward becoming a Tina Lerner or a Myrtle Elvyn. Apropos, the pictures of those two young women are met with all over the country. Is it due to their pianism, their pulchritude, or both?

■ ■ ■

Sigmund Landsberger, formerly of Berlin, is another zealous worker who teaches the pianistic idea how to shoot up and down the keyboard. He likes Omaha exceedingly, but says that he is too much of a rolling stone to stay here long.

■ ■ ■

Reading in a local newspaper the list of pieces Paderewski played at his recent appearance in Chicago, it struck me that his large experience in public recital has not made him a builder of ideal programs. The scheme embraced the prelude and fugue, A minor, Bach-Liszt; sonata, E major, op. 109, Beethoven; "Carneval," Schumann; nocturne, E major, mazurka, B minor, sonata, B flat minor, Chopin; "Waldesrauschen" and "Campanella," Liszt. Any one versed in such things must feel that the program is badly balanced and too long. The fatal defect is the presence of two sonatas. One of them is plenty when the "Carneval" is on the same schedule.

■ ■ ■

Invitations have come from St. Louis to hear a private rehearsal of the symphony orchestra, to occupy a box at the Paderewski recital, to dine with Max Zach, leader of the orchestra, to visit the Strassberger and Beethoven schools of music, etc.

■ ■ ■

Are we en route to St. Louis?

■ ■ ■

"You bet."

LEONARD LIEBLING.

Musical search parties are to be organized soon and sent in quest of Giordano's "Madame Sans Gène," Leoncavallo's "The Red Shirt," Debussy's "Tristan" and "The Fall of the House of Usher," and Boito's "Nero," the operas that were to be, but are not as yet.

Carita Sings.

Carita sings, the hours fly,
Above the listening stars bend nigh
To heed as on that night of old
When shepherds watched their lamps of gold
Beneath the glorious eastern sky.

Ah! happy we who can be by
To harken to such melody,
We know and need not to be told
Carita sings.

Now mount the notes serene and high,
Now sink in tenderest harmony.
Now like a mighty anthem rolled
From some great organ, strong and bold,
And now we laugh, and now we cry.
Carita sings.

—Boston Transcript.

MUSICAL COURIER VISITORS IN MINNEAPOLIS.

Minneapolis Tribune, Sunday, December 7, 1913.

MUSIC A CRIME IN ONE SENSE, SAYS L. LIEBLING

Editor of Musical Courier Points Out How It
May Be Harmful.

Aspirants Who Have Not Ability Often Misled by
Pretended Friends.

Music, in one sense, might be typed a crime, according to Leonard Liebling, editor of the MUSICAL COURIER, New York, who is at the Hotel Radisson with Rene Devries, general representative of the musical journal.

"Music, in itself, is not harmful," said Mr. Liebling. "It is rather the opposite. But in some of its effects it becomes almost criminal. For example, young people who would make admirable cobblers, or carpenters, or business clerks, or telephone girls, or something else useful in their own line, are frequently ruined by music. Why? Well, because they hear of the wonderful salaries of the grand opera stars or orchestra directors, and their souls are fired with the ambition to shine also in the realm of musical classics, and some pretended friends encourage them in this ambition."

"Then come years of distress and hard work. Hard for the aspirant, hard for his or her family. Father and mother scrape and skimp and save at home, while son and daughter struggle hard abroad to attain the summit of a hopeless dream. Too many times the aspirant has not got imbued in himself or herself that which goes to make the successful singer or musician. And then; then some day the bubble bursts. Your aspirant becomes a failure, or a poor and inaccurate teacher, or a grouch, or worse still, if a girl, the mistress of some European musical manager. In that way is music a crime."

Ragtime as music is music, Mr. Liebling asserted, and plays its part in the world. "Without the text, ragtime music is often very good," he said. "But when the text, the words, are added to it quite frequently it becomes immoral. It fills its place in this world."

Mr. Liebling and Mr. Devries will be in the city for several days. They are looking over the field. The statement was made by them that the Western cities, such as Minneapolis, were amazing Eastern musical circles by their aptitude for music, and good, classical music. "You Westerners, when you want a thing, want the best there is, and you get it," said Mr. Liebling.

WHAT THE TRIBUNE SAYS.

Referring to Franchetti's "Cristoforo Colombo," produced in Chicago recently, the Tribune of that city says:

It has been said by a famous and reliable authority that Franchetti's works have achieved recognition rather by reason of the composer's social position and wealth than because of their native worth. He is both a baron and a banker. But whatever the influences that lead to a first performance only the approval of the listeners can establish an opera permanently in the regard of the public, as the firm of Ricordi eventually will learn in regard to Puccini's last unfortunate work. Their control of other works by Puccini enables them to force "The Girl of the Golden West" upon American opera companies, and this policy in turn creates in the mind of the public a distrust of every new work that is offered us by these publishers. In common fairness, however, one must endeavor to judge the Franchetti opera on its merits and without considering either the composer's social and financial positions or the methods of his publishers.

What the Tribune says is very true, especially in regard to "The Girl of the Golden West," whose failure the MUSICAL COURIER had the acumen and the solitary courage to assert immediately after the premiere.

Minneapolis Journal, Sunday, December 7, 1913.

GIVES HIGH PLACE TO MINNEAPOLIS IN MUSICAL CULTURE

New York Editor Praises Its Appreciation of
Symphony Orchestra.

"GRAND OPERA A HYBRID"

Place for Great Names and Fine Clothes, Says Head of
Musical Courier.

Applause people bestow upon grand opera offerings should be saved for local symphony concert endeavor if the musical development of the country is to be furthered, declares Leonard Liebling, editor of the MUSICAL COURIER, New York, who, with Rene Devries, general representative of that publication, is making a critical tour of the country to learn the musical status in cities.

"Grand opera is a hybrid amusement made up of such delights as great names, fine clothes and rapturous passages afford," he said at the Radisson yesterday. "The traveling productions take away a great deal of money and wean from local talent the interest that properly belongs to it. They afford a few evenings of grandeur each season, but for steady development the people must look to such organizations as the Minneapolis Symphony Orchestra."

Although the itinerary so far covered by the experts has included many cities of the East, Mr. Liebling says that this city is unequaled by any of the places visited.

"The entire country is feeling a musical impetus," he said. "This is due in large measure to various women's clubs. Not only do these organizations have meetings in their own cities, but their members gather in national conventions where the best in music is learned. The orchestra, and especially the symphony orchestra, is the backbone of the musical movement."

"The Minneapolis Symphony Orchestra ranks among the best in the country. Its leader, Emil Oberhoffer, is a man of high ideals, and is doing much to promote exalted ideals in his art. It is also a matter of deep satisfaction that men like Elbert L. Carpenter, president of the symphony organization, appreciate and give their support to the musicians."

Tribute to Ole Bull, whose statue appears in Loring Park, was paid by Mr. Liebling. He said he had been present at performances of the Minneapolis body in New York.

MINNEAPOLIS ORCHESTRA CONCERT

(Telegram.)

Minneapolis, Minn., December 7, 1913.

To the Musical Courier, New York:

Minneapolis Symphony Orchestra concert under Emil Oberhoffer given Friday evening before packed house and received with genuine enthusiasm. Beethoven "Eroica" symphony had truly impressive reading. All technical details worked out accurately and interpretation blended poetical spirit with majestic dignity. Orchestra played with compelling earnestness, and complete harmony between the conductor and his men apparent in every measure. At Sunday popular concert attendance again tremendous. Kindling performance of Liszt "Les Preludes" climax of program. Audience on both occasions overwhelmed Oberhoffer with applause. He is the musical idol of Minneapolis.

LEONARD LIEBLING.

"Carmen" pays frequent visits to Chicago, Boston and Montreal, but New York seems to have been somewhat overlooked during recent years. Bizet's fascinating opera would be most welcome at the Metropolitan Opera House.

"MONNA VANNA" AMERICAN PREMIERE.

Février's Music Inferior to Maeterlinck's Drama—Finely Staged by Boston Opera Company—Vanni Marcoux Wins Triumph—Performance Reviewed by a Member of the Musical Courier's New York Editorial Staff.

"Monna Vanna," which, according to the announcements made by the manager of the opera, received its first American performance in the Boston Opera House on Friday, December 5, 1913, is a lyric drama in four acts and five tableaux, by Maurice Maeterlinck, with music by Henry Février.

The drama is greater than the music. Of that there can be no two opinions. Operatic history is full of the names of operas which have failed on account of bad librettos. "Euryanthe" and "Oberon" could not be redeemed even by the music of Weber. It remains to be seen if the drama of Maeterlinck can keep alive the music of Février.

To the credit of Février be it said that his music is for the greater part French. There are, of course, a goodly number of Wagnerian suggestions to be heard from time to time, but they are incidental. When Henry Février ran out of original ideas, which was very often, he helped himself to a few stock phrases and effects of the conventional French grand opera and was apparently influenced by Massenet. Much of his music is nothing but the merest accompaniment to the drama, and utterly meaningless as music pure and simple. In the midst of a quiet and colorless passage a thud on the bass drum, a crash on the cymbals, a bellow from the tuba, or a howl from the trombones, will suddenly disturb the placidity of the orchestra for no other reason than that one of the actors on the stage calls another actor a liar or an idiot. The drama may justify such treatment on rare occasions, but it startles rather than satisfies the musical ear to hear strident accents without preceding passages leading

up to emotional climaxes where those accents are demanded.

Still, this could be overlooked if the composer had an individual style of his own—if he could give to the world something new, even though it was like the Audrey of Shakespeare's Touchstone, "An ill-favor'd thing, sir, but mine own."

Février writes well for the voice and his orchestral accompaniments rarely overwhelm the singer. In this respect he is much more a disciple of Verdi than of Wagner. But it is quite unnecessary for a Frenchman to look outside his own country for splendid models of singable opera. And it must be set down to his credit that he has made a thoroughly practical and vocal opera in spite of a great play which is too strong as a drama and too full of hurried recitatives to lend itself readily to musical treatment. We are now estimating the intrinsic value of this music and trying to gauge its ultimate rank in musical history.

From a manager's point of view, however, "Monna Vanna" has many very attractive features. It allows great actors an unusual scope for histrionic display; it has plenty of opportunity for the soprano, tenor and baritone to make the most of all the voice they have; it is full of fine situations, picturesque poses, gorgeous scenery; and it requires a beautiful woman to display as much of her physical charms as her own modesty, the law of the land, the puritanism of the audience and the climatic conditions will permit. What does it matter whether the music is Italian, French, Teutonic or too tonic and dominant, when a pretty girl is trying to aug-

ment the covering power of a single garment, abbreviated at both ends, by clasping her dishevelled tresses? Whether one fears that the garment will fall or will not fall, there is sufficient diversion to prevent too close a scrutiny of the composer's score.

Maeterlinck has written a great play—great because of the soul torturing emotion of Guido, the noble motives and self abnegation of Monna Vanna, who is willing to sacrifice herself for the sake of her city, and the true and chivalrous love of Prinzivalle for the playmate of his childhood. But the author, probably with an eye to sensational effects and the box office receipts, has introduced an entirely superfluous and salacious episode which in no way adds to the merits of the human drama. We refer, of course, to Prinzivalle's stipulation that Giovanna, otherwise Monna Vanna, should come to his tent clothed only in a cloak.

Prinzivalle was besieging Pisa with a Florentine army. The Pisans were reduced to extremities and starving. Prinzivalle promised that if Monna Vanna, the beautiful wife of Guido Colonna, came to his tent at night clothed with but a single garment, he would send provisions to Pisa and raise the siege. It was not at all an original idea with Maeterlinck that a victorious warrior should demand the beautiful wife of a subdued foe. But in this drama it is stipulated that the woman should come lightly clad and with detachable clothing. Prinzivalle gave no reason for his rash attempt to simplify the inner mechanism of feminine encasements. He left us to infer that the woman who could renounce her hooks and eyes and the multitudinous odds and ends of ribbons and laces—not to mention the shoring, props and scaffolding intended to give stability and shape to the living temple of beauty—must be superior to the rest of her sex. Yes; it must have been the absence of hooks and eyes which won his instant admiration. For no sooner did Giovanna demonstrate to Prinzi-



Photo by Ruttenberg, Boston Opera Company. STAGE SETTING FOR ACT I, "MONNA VANNA," BOSTON OPERA HOUSE.

vale's satisfaction that her robe was as simple as the Spartan garment described by ancient writers and commented on by Plutarch and Aristotle, than he started the provision train toward Pisa.

The entire commissariat department was evidently in the secret. In fact, everybody seemed to know all about the affair except the sentry with the gun. He shot at Giovanna and grazed her shoulder. What bearing this incident had on the drama has not been discovered as yet. When Mary Garden, as Monna Vanna, arrives in the tent, Muratore, as Prinzivalle, says, "It is cruel; are you in pain?" Was it worth while having a soprano shot in order that a tenor might make such a foolish remark? But Prinzivalle was a man of his word. By her action in coming to the tenor warrior's tent Monna Vanna had a little lamb, considerable beef, and a quantity of embalmed comestibles delivered at once to her perishing townsmen. Cows, hogs, sheep and hens, boxes, barrels, bales and baskets, food alive and in the shell, were carried, pushed and dragged across the stage on their way to relieve the famine and appease the Pisans. The Boston Opera House was generous with its food supplies and not at all like the Paris theater, which sent a donkey load and expected a second miracle of the loaves and fishes to happen. And how the emaciated wretches in Pisa did improve on Prinzivalle's food—thanks to Mary Garden! All the ladies in the chorus and the gentlemen in waiting had put on from fifty to a hundred pounds apiece between Acts II and III.

But we anticipate. Let us return to the second act and see what happened when the wounded soprano came into the tenor's tent. The wound healed like magic. Not a trace of it was visible on the portion of the lady's torso that was exposed, which was considerable. It would be a euphemism to call the remaining and covered parts of her by a name as anatomically remote as shoulder.

As soon as Prinzivalle and Monna Vanna had the stage to themselves, and, with the exception of a few thousand spectators in the theater, were practically alone, he sang to her in magnificent tones and

with consummate vocal art that he had loved, did love her and would continue in the same tragic but delightful condition to the end of his life. Then Monna Vanna waved her shapely and ungarnished arms and sang to him. It was a kind of Virgilian rapture: "Arms and the man I sing." He kissed her respectfully on the forehead. That was all. It

would have carried the act to a triumphant close by the sheer force of his acting. Superb as he is as a singer, he could unquestionably win as great renown on the dramatic stage. He condemned Prinzivalle to a deep, dark, dank dungeon. Then his unsullied wife, Monna Vanna Mary Garden, flew into a lady-like and very vocal rage. She pretended to detest the tenor, whom she said had not been any better than he should have been, and demanded the right to bind him fast and lock him up herself. She tied his warrior arms with grocery twine, but omitted to secure him firmly with a rubber band around his wrists. He is put in a cage. She unlocks it. They walk out, sing and escape into the Italian landscape in the simplest manner possible.

Such is the drama as it was presented in a sumptuous garb with a splendid cast, set off by scenery that only a rare artist like Urban, of the Boston Opera House, can devise, accompanied by an excellent orchestra under the masterly control of Andre Caplet, and a company directed by a past master of the art of stage management. No wonder the entire audience remained to the end and finally dispersed only when Mary Garden had blown innumerable kisses into space and smiled at each individual member of the company, the orchestra and the audience.

Paolo Ludikar made the most of the part of Marco. But Marco is only a French cousin of that other virtuous old operatic bore, King Mark. Neither of them would be missed if put on the canceled list. This was in no sense the fault of Paolo Ludikar. He did uncommonly well in the thankless task of being an old man and talking morality and reason amid the youth and passion, war and kisses, of an operatic play. It is not clear to us why Jeska Swartz-Morse in male attire, but of feminine design and soprano of voice, should have been put on to sing the baritone part of Vedio. It would be impossible for any other baritone to rival Marcoux in that opera. Besides, Vedio and Guido are not on the stage together. We find no fault with the singing and deportment of the lady in question, but we should have thought that one female voice alone



VANNI MARCOUX.
As Guido Colonna in "Monna Vanna."

might have been enacted by the chaste Diana and Saint Anthony.

Prinzivalle goes back to Pisa with Monna Vanna, who leads him to her husband, Guido Colonna, the commander of the army in Pisa. He, being a baritone, has dark forebodings and suspicions of his wife. There is a scene between them in which, as throughout the entire drama, Vanni Marcoux, in the character of Guido, displayed his extraordinary ability as an actor. Had the unnecessary music of Février suddenly ceased it is certain that Marcoux

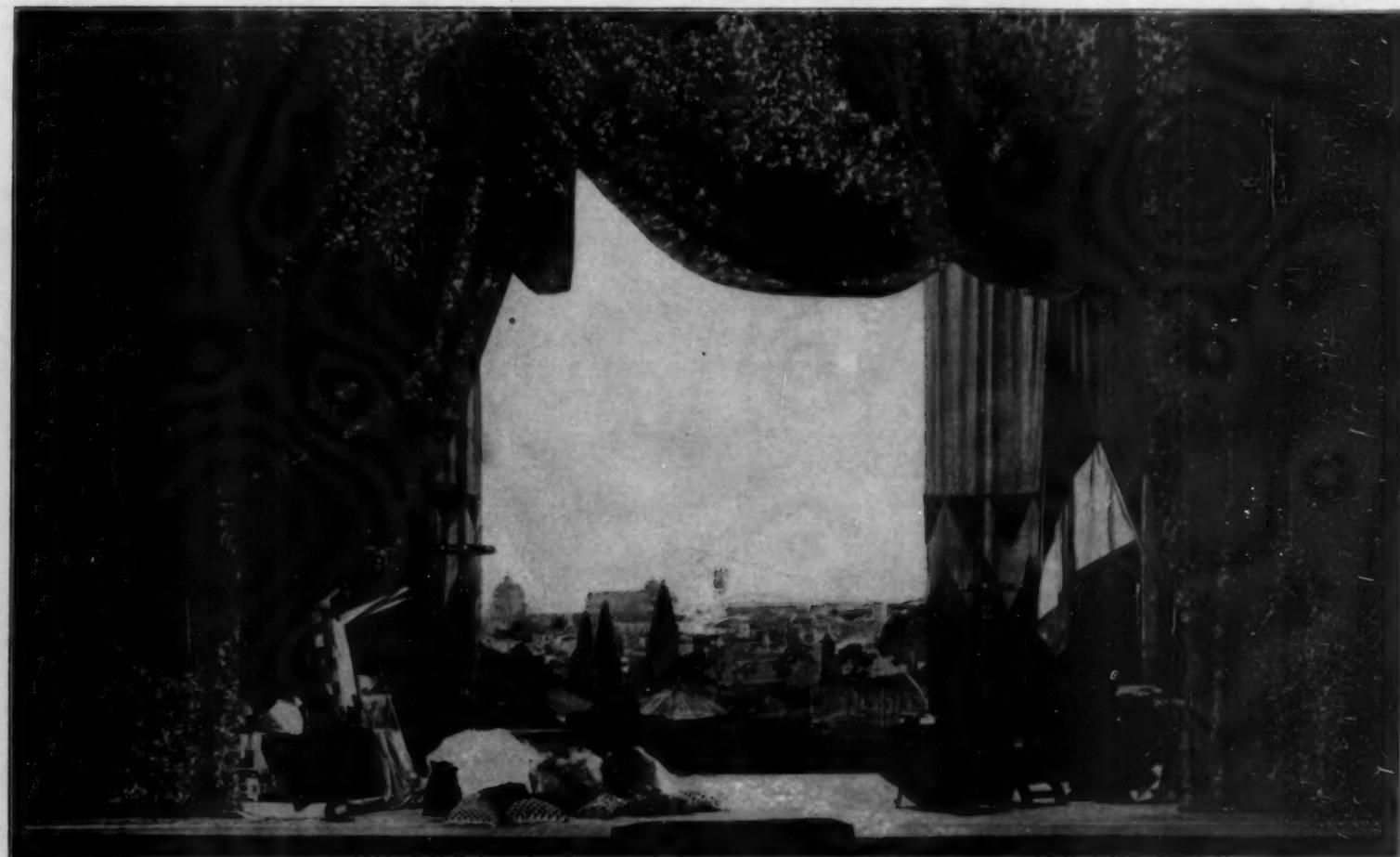


Photo by Ruttenberg, Boston Opera Company.

STAGE SETTING FOR ACT II, "MONNA VANNA," BOSTON OPERA HOUSE.

would have been dramatically more correct in the seclusion of the warrior's tent.

This is the cast:

Monna Vanna	Mary Garden
Prinzivalle	Lucien Muratore
Guido	Vanni Marcoux
Marco	Paolo Ludikar
Vedio	Jeska Swartz-Mose
Borsio	Louis Deru
Torello	Alban Grand
Trivulzio	Taddeo Wronski

SYNOPSIS OF SCENERY.

The action takes place toward the end of the sixteenth century, the first and third acts at Pisa, Italy, and the second act outside the town.

Act I. Guido Colonna's palace.

Act II. Prinzivalle's tent.

Act III. Monna Vanna's return.

Act IV was curtailed and added to Act III.

We do not congratulate Manager Russell as much for the magnificence of his production as we congratulate the city of Boston in having at the helm of its Opera House a man so devoted to the operatic welfare of the city, so capable, so experienced and so genial a gentleman in his dealings with artists and those with whom he comes in contact.

CLARENCE LUCAS.

Our Paris office informs us that the success of the international competition of choral societies which took place at Paris in 1912 was so great that it has led to the formation of a permanent committee, made up of a great many of the most prominent persons in the musical world of Paris, which is proceeding to organize an annual international competition which will take place in that city, the plan being to hold the first one in 1914, and in which the principal organizations of Paris, France, and all the rest of the world will be invited to take part. These competitions will not be confined to choral societies alone, but will take in every branch of ensemble music, only one of which will be heard in any one year; that is, the competition one year will be between the best symphony orchestras of the world, the next say among the best military bands, another year between men's choruses, etc., etc. Suitable prizes of honor will be provided and everything done to assure to these competitions the success and prestige which they deserve. Definite plans will be announced before long. In the meantime those desiring information may write to M.

Chavanon, the general secretary, 23 Rue de l'Abbé-Groult, Paris, France. The committee has paid a graceful tribute to American music by selecting Louis d'Aubigné, the vocal teacher, as its honorary secretary. Any American societies interested can apply direct to Mr. d'Aubigné for information.

STILLMAN KELLEY'S RESPONSE.

At the opening banquet given the National Institute of Arts and Letters by the various literary, art and other societies of Chicago, Ill., on Thursday evening, November 13, Edgar Stillman Kelley was asked to respond to the toast "American Music." He did so in the following words, expressing sentiments which we most heartily endorse; and we quote Mr. Kelley's excellent address all the more gladly because we feel that in so doing we are able to correct certain erroneous impressions arising from the newspaper reports which appeared on the following day.

Mr. Kelley is one of our most eminent composers, and very distinctively American, and no one could be better fitted to speak upon this important subject:

"Mr. President, Members of the Academy, National Institute and friends:

"I appreciate the distinction implied by the invitation to speak from the standpoint of the American musician.

"That united action on the part of all the art guilds will tend to the advancement of culture and appreciation of the beautiful is obvious. But what I believe should be specially emphasized on this occasion is the benefit to the cause of music in this country that is derived from the moral and aesthetic endorsement of the older departments of the Academy and Institute, namely, those of literature, painting, sculpture and architecture, representatives of which have long since won world wide reputation.

"At the present moment there is much discussion as to the existence of an American school of music and, granting that there be such a 'school,' there are many opinions advanced concerning its general character.

"Some claim that there is as yet no distinctively American music. Others assert the contrary, but that it should be derived from the songs of the aboriginal Indians. Still others that this music should have a negro coloring, others yet that it should be based on popular airs. Again it is maintained that a truly spontaneous music can only come from the depths of the soul and, if the writer be an American, the result will be American music.

"The question then rises—'Who are the Americans?' And, strange as it may seem, to this question there are various answers.

"All that we can definitely assert is that, for some decades past, competent musicians, residing in this coun-

try, have endeavored to create works worthy of serious consideration, and the consideration has been frequently granted, not only here, but abroad.

"I should like at this point to call your attention to the fact that American music is now in much the same condition as was American literature and painting some eighty or a hundred years ago.

"Foreigners, especially the English, were unwilling to admit that such a thing as American literature was feasible. But by degrees came recognition of American genius, although often qualified by phrases such as 'Washington Irving, the American Addison'; 'Longfellow, the American Uhland'; 'Poe, the American E. T. A. Hoffmann,' etc.

"True, as is always the case in the early history of any country, our artists were forced to study foreign models. But it is interesting to note that our poets and painters, while idealizing the moods, sentiments and characteristics which were distinctively American, by degrees developed traits of style which may be claimed as individual and, therefore, American.

"With such achievements in mind, it is not strange that the hope should arise that these American moods and characteristics should also find musical utterance.

"Just here, I recall an assertion made by the late Professor Ritter of Vassar College. Said he, 'There can never be a truly American school of music until we have a national theater such as those in Germany, Italy, France and Russia—a theater wholly independent of business speculation. In such a theater the native dramatist can produce his plays; the native composer his operas. They will thus acquire experience and technic, without which the best work can never be accomplished.'

"With such a theater, and, better yet, a group of theaters, one in every large city, we can hope for the expression in music of American ideals which will appeal to our people.

"If either directly or indirectly the Academy and Institute should become instrumental in founding a national theater, the department of music would be placed under an ever enduring debt of gratitude.

From the MUSICAL COURIER's Berlin office comes the following timely announcement: "The tango, which had become all the rage with society people in Berlin, has precipitately ended its career here. The Kaiser has issued a decree forbidding army officers in uniform to dance the tango. The Emperor did not do this because he objected to the dance itself on moral or esthetic grounds, but because he considers the movements of the dance incompatible with the dignity of an officer. The result, however, has been disastrous in that the Kaiser's disapproval has made the tango unpopular. It will probably, in a very short time, disappear entirely."

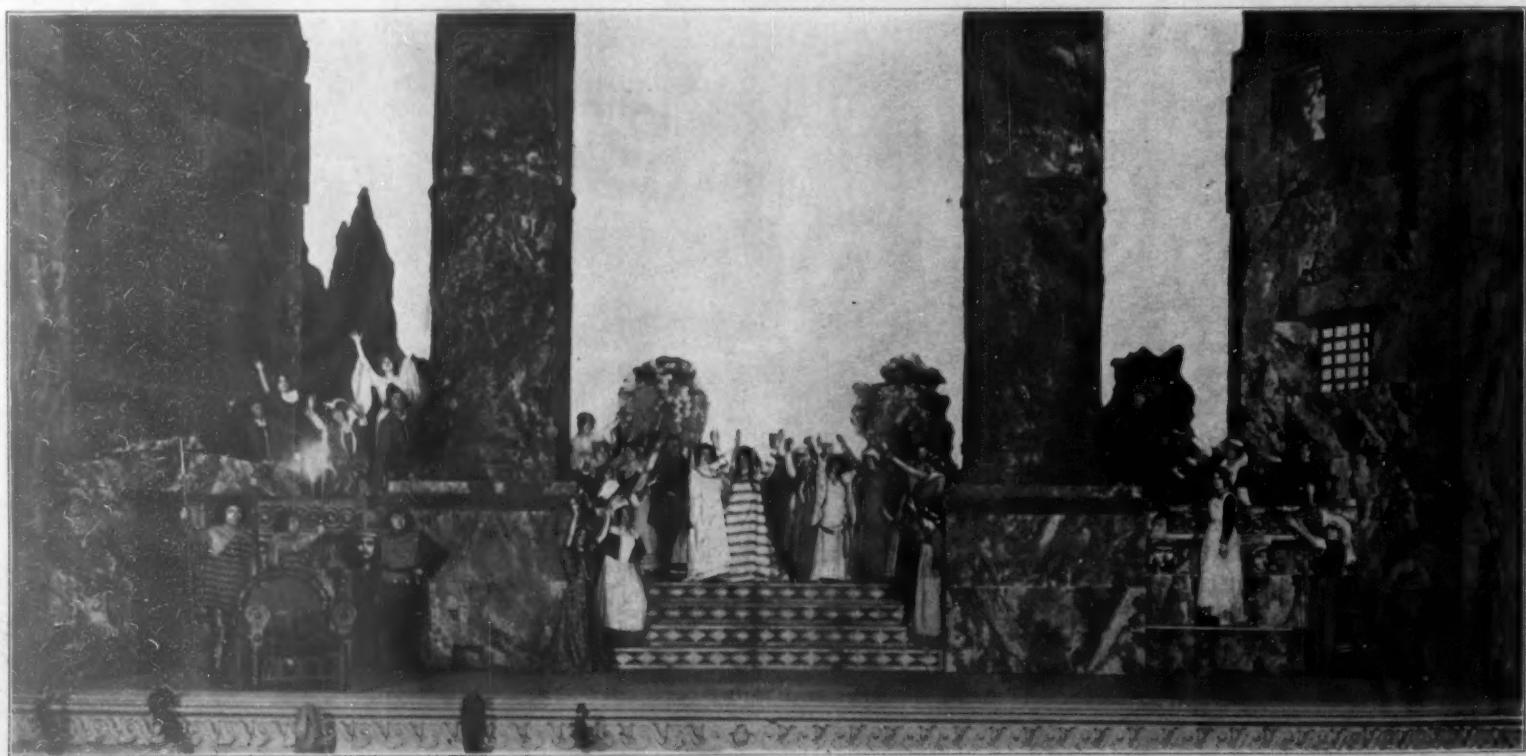


Photo by Rittenberg, Boston Opera Company.

STAGE SETTING FOR ACT III, "MONNA VANNA," BOSTON OPERA HOUSE.

OLE BULL'S GASPAR DA SALO.

Last May there appeared in the MUSICAL COURIER a very entertaining article taken from Harper's New Monthly Magazine of January, 1881, containing interesting data of Ole Bull and his violins and especially referring to his Gaspar da Salo, which is the instrument understood to have been bequeathed to the Museum in Bergen, Norway, by Ole Bull's widow.

In commenting upon the article in question, our Berlin representative, Arthur M. Abell, states that his father-in-law, D. J. Partello, the violin connoisseur, who has in his collection thirty-seven masterpieces, has seen the violin referred to, and in our issue of November 5 he states that Mr. Partello held it in his own hands before it was sealed up, and asserted that the same was not a Gaspar da Salo, but a Maggini. Mr. Abell, who himself is a connoisseur and has seen the famous instruments of nearly all the great violinists now before the public, furthermore says, in commenting upon Mr. Partello's declaration: "This news will be interesting to violin connoisseurs the world over, since it comes from such a great authority."

In this connection it is interesting to publish the following communication to the MUSICAL COURIER from Ralph S. Bartlett, Counsellor-at-Law, of Boston, Mass., who was administrator of the estate of Ole Bull's widow, in reference to an article which was published in this paper on November 5:

RALPH S. BARTLETT
COUNSELLOR AT LAW
626-628 Exchange Building
33 State Street

Telephone Main 7115, 7116
Cable Address "Ralshart"
Western Union Code

Boston, November 22, 1913.

To the Musical Courier, New York, N. Y.:

My attention has been called to an article published in your issue of the 5th inst. relating to Ole Bull's Gaspar da Salo violin, which for the past eleven years has been exhibited in a sealed glass case in the Vestlandske Kunstdiustri Museum, in Bergen, Norway. It has been said that this violin has a more distinguished history than any other instrument in the world.

As the article referred to not only tends to question the genuineness of the violin, but even to suggest that Ole Bull's Gaspar da Salo is now in the possession of a Norwegian violinist by the name of Ole Theobaldi, it is perhaps fair that readers of the MUSICAL COURIER should know that, at the time the late Mrs. Ole Bull presented her husband's Gaspar da Salo to the Bergen Museum, she accompanied the gift with a printed booklet which contained the history of the instrument, illustrations of same, and the conditions under which the gift was made.

In view of the recently published article, it is perhaps well to here refer to the history of the instrument as given in the booklet, which reads as follows:

THE GASPAR DA SALO BENVENUTO CELLINI VIOLIN.

"This instrument was made to the order of Cardinal Aldobrandini, one of a noble family at Rome, memorable for their patronage of the fine arts. He gave it for 3,000 Neapolitan ducats, and presented it to the treasury of Innsbruck, where it became celebrated, under the name of 'The Treasury-Chamber Violin.' When that city was taken by the French, in 1809, it was taken to Vienna and sold to Rhaczek, a wealthy Bohemian, whose splendid collection of rare instruments had made him known as a collector. The gem of his collection was this violin made by Gaspar da Salo and sculptured by Cellini. He was offered enormous sums for it by English, Russian and Polish noblemen, but to all such offers he answered, 'Not for the price of half Vienna.'

"Rhaczek attended Ole Bull's first fifteen concerts in Vienna (1839), became an enthusiastic admirer of his, and soon became personally acquainted with him. Until then Rhaczek had considered himself the most learned man in Europe in the history of violins. But Ole Bull had sought them as eagerly as an Oriental merchant seeks for rare

pearls. He imparted to the Bohemian amateur much information that was new and valuable, and this sympathy of tastes and pursuits brought about a warm friendship between them. Rhaczek, who loved the violin as if it were his child, could not bring himself to part with it, but he promised Ole Bull he should have the preference over every other man in the world. He died two years afterward, and a letter from his son informed the Norwegian artist that his dying father remembered the promise he had given.

"On the scroll of this instrument is carved a cherub's face, surrounded by flowing curly and colored. Behind this figure, leaning against the shoulders, is an exquisitely beautiful little mermaid, the human form of which terminates in scales of green and gold. The neck of the violin is ornamented with arabesques in blue, red and gold. On the tail-piece is a carved mermaid in bronze color Thorwaldsen took great delight in examining these figures, and bestowed enthusiastic praise on the gracefulness of the design and the excellence of the workmanship. Ole Bull was born in February, and, by an odd coincidence, the original boxwood bridge of his darling violin was carved with two intertwining fishes, the zodiacal

sign of February. The instrument has the look of the Middle Ages, and would have been a royal gift to some princely troubadour. It had always been preserved as a museum piece, and when it came into the possession of Ole Bull, Vuillaume, of Paris, lengthened the finger board and adjusted the violin to Ole Bull's use.

"It so happened that Liszt and Mendelssohn were dining with Ole Bull when he received the letter announcing the clause in Rhaczek's will which permitted him to become the purchaser of the violin. They considered the price prohibitive, but claimed the promise that with their assistance the 'Kreutzer' should be its initiation. It was in this

exactly as left by Ole Bull—his flat bridge and fingerboard. The measurements of the model are:

"Length of body 143-16 inches; length of stop, 7 12-16 inches; top width of body, 6 1/4 inches; bottom width of body, 8 1-2 inches; the height of sides, 1 1-16 inches; bottom height of sides, 1 1/4 inches.

"(2) It is incumbent upon the Vestl. Kunstin. Museum, according to its promise in the person of its official representative to Sara Bull on accepting its care, and confirmed by the Letter of Acceptance of the directors given below, to carry out the following conditions in spirit and letter, thus making the desire of the donors effectual, to preserve to the Commune of Bergen and to the world of art for centuries to come, in the condition delivered, this the most valuable instrument of Ole Bull's collection. The donors confidently hope for whole hearted cooperation on the part of all concerned to this end as a sacred trust, morally and affectionately held by Ole Bull's countrymen.

"(3) The sealed glass case as delivered to the above museum by Sara Bull is not at any time to be opened, excepting for necessary repairs, such as unglued parts or unforeseen emergency. A fallen bridge or sound post would not warrant the removal of the violin from the case unless some lutier of repute could undertake the adjustment. Should such adjustment become necessary at any time as a result of accidental jar, or from the breakage of the strings by their deterioration, the lutier should examine the jointure of top and back with the sides, and, if it be found imperfect, he should repair the same by regluing.

"(4) Should more extensive repairs be regrettably necessary, these shall be submitted to and undertaken by the advice of Walter E. Colton or his successor appointed by himself; and, when such repairs are to be made, the case is to be opened for said purpose in the presence of the guardians—John Lund, or his successor appointed by himself, the president of the Museum, and the Mayor of Bergen.

"(5) No attempt is allowed to test the tone of the violin, should it be removed from the glass case for said necessary repairs; but it should be wrapped in silk and well protected from dampness. And, when such repairs are effected, the instrument shall be returned and sealed again in the airtight glass case by the guardians (no drying powder to be again placed inside case), and such precautions while it may be outside said case shall be taken as they may devise. Suggestion: The lutier should work on the instrument in the Museum itself, and place the instrument when he leaves

it in the steel case made to receive the glass exhibition case, also provided by Sara Bull.

"(6) Said violin shall be removed from its place only for repairs or for the purpose of being placed in the steel case enclosed in its glass exhibition case. The Museum has no power to loan the instrument or to exhibit it otherwise than as above provided. The room and position in it, offered and accepted by Sara Bull, secured as even a temperature and as little vibration and jar as could be found, as well as light for its exhibition and a fit environment.

"(7) Should any of the above conditions be violated or omitted by the Vestl. Kunstin. Museum, the Commune of Bergen, through its official representatives, is empowered to remove said violin to some stronghold where it can be adequately safeguarded as to temperature, dryness, freedom from jars, etc., until a suitable place can again be chosen for its public exhibition.

"(8) The guardians of this gift who are appointed by Sara Bull are ex officio Mayor of Bergen and the president of the above Museum, and John Lund of Bergen, Norway, and Walter E. Colton, of Exeter, New Hampshire, U. S. A.

"Any vacancy occurring in the guardianship to be filled by Sara Bull or her legal representative or heirs.

"(9) Suggestions: That Sara Bull and her daughter Olea be considered entitled to advisement during their lifetime of any need that may arise connected with the care of the above instrument. And that they be called upon—they and their heirs—for expenses attending the same.

SARA BULL.

LETTER OF ACCEPTANCE.

To Mme. Sara Bull:

"We, the undersigned directors of the Vestlandske Kunstdiustri Museum of Bergen, beg to present our profound acknowledgments for the confidence and interest shown by you in intrusting to our care the Cellini-Gaspar da Salo violin which belonged to your distinguished husband. We accept this instrument as your gift to the Com-

memorable way that the Da Salo-Cellini violin received its musical baptism.

The accompanying illustrations will be of interest.

The booklet also contains the following Letter of Presentation and Letter of Acceptance:

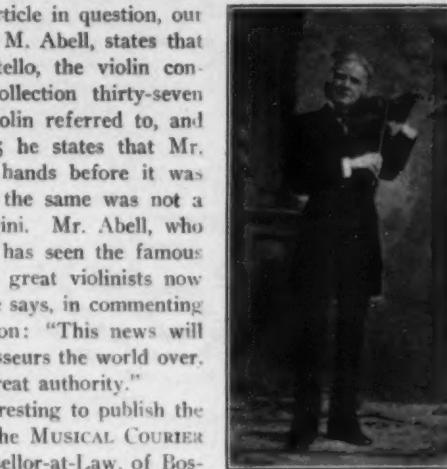
CONDITIONS OF GIFT AND SUGGESTIONS.

To the Directors of the Vestl. Kunstin. Museum, Bergen:

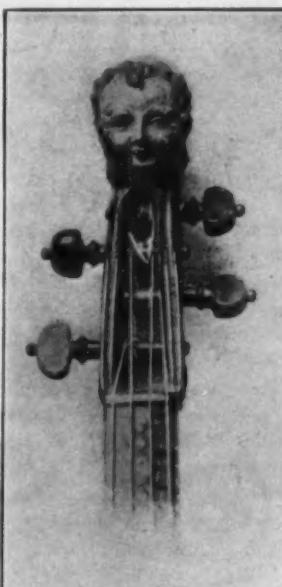
"GENTLEMEN—Confirming your Letter of Acceptance of October 10, 1902, I beg leave to send you the following Statement of Gift of the Da Salo-Benvenuto Cellini Violin, with the conditions and suggestions:

"(1) The above violin is placed with the Vestlandske Kunstdiustri Museum of Bergen, for preservation as a model, in accordance with Ole Bull's expressed judgment, as the best means of perpetuating its value.

"Combining the names of two masters, it was reverently handed down by Ole Bull as his best memorial to them in all its original parts, although its carved scroll intact with its small pegs made it impracticable for much use. It is given in memory of his loving care for the instrument to his birthplace, Bergen. The adjustment of the violin is



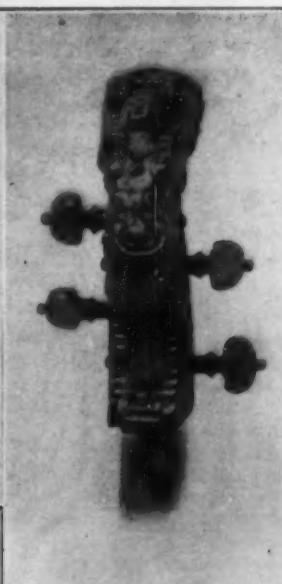
OLE BULL.



FRONT OF SCROLL.



OLE B. BULL.



BACK OF SCROLL.

mune of Bergen, and accord it both the protection of this Museum and the opportunity of proper exhibition.

"Pray rest assured that every possible provision shall be made for the safety of this rare and precious object, and that we are fully sensible of the great responsibility resting upon us for its care and exhibition.

"BERGEN'S VESTL. KUNSTIN, MUSEUM DIRECTORS.

(Signed)

"SCHAk BULL,
"HRAAR OLSEN,
"SIGURD MICHELSen,
"RASMUS MEYER,
"P. A. EYDE,
"JOHAN BOGH.

"October 19, 1912.

(Translated from the Norwegian.)

"Copies of this record and conditions of gift shall be placed with the libraries of Bergen, Christiania, and such other cities of Norway as are selected by the guardians, and with the Boston and Cambridge Libraries in Massachusetts, U. S. A."

In this connection I wish also to call the reader's attention to a statement contained in a book entitled "Violins and Violin Makers," by Joseph Pearce, Jun., Esq., published in London by Longman & Co. in the year 1866. On page 74 the following statement appears:

"Ole Bull has a very celebrated violin of Gaspar's make. In the first place it was sculptured with caryatides, by the great Florentine artist, Benvenuto Cellini, at the special command of another eminent person, Cardinal Aldobrandini, who presented it to the museum of Innspruck in the Tyrol. In 1809 that city was assaulted by the French, the museum was plundered, and this violin carried to Vienna, where it became the property of another notable person, the Councillor Hehazek, who was famous for his collection of ancient musical instruments. He left it by will to another still more celebrated person, Ole Bull, the distinguished Norwegian violinist, by whom it was exhibited in London in 1862, and with whom it still remains. To our description of Gaspar's instruments we should add that his tenors and double basses are of a rather broader form than his violins."

I have not been able to discover that the genuineness of this instrument has been questioned since the death of Ole Bull, which occurred August 17, 1890, other than through your recent publication. Upon the death of Ole Bull's widow, the late Sara Bull, which occurred January 18, 1911, I was appointed administrator of her estate and, as such administrator, came into the possession of several of Ole Bull's violins, including his "Amati," concerning which Mr. Pearce in his book, entitled "Violins and Violin Makers," above referred to, writes:

"We have before mentioned the celebrated Nicholas Amati violin dated 1679, formerly the property of the same distinguished collector, Sir W. Curtis, and which has since been sold by Mr. Hart to the great violinist, Ole Bull. This is considered the finest specimen of the Amati skill and was thus described in the catalogue of the sale: 'This is justly considered as one of the most beautiful and finest instruments in the whole world.'

I am not a connoisseur of violins, yet I have many times seen Ole Bull's Gaspar da Salo in the Bergen Museum, and have discussed the instrument with many people who had an intimate knowledge of its history.

In view of my official connection with the estate of the late Mrs. Ole Bull, I feel that I should not permit your article to pass without comment, for I submit all the circumstances surrounding this instrument and its gift to the Bergen Museum furnish irrefutable proof that the instrument now exhibited in the Bergen Museum is Ole Bull's famous Gaspar da Salo.

Very respectfully yours,

RALPH S. BARTLETT.

The question of the identity of a violin sometimes is a very intricate one; in fact, it is exceedingly difficult at times to prove the authenticity of an instrument which is in doubt. Violin makers and violin players generally disagree on this subject. Many a violinist has been told by a maker that his violin is not what the player considers it. Disputes as to identity have been frequent between player and maker or repairer. After all, it seems a pity that famous instruments should be bequeathed to museums; instead they should be fulfilling their mission and be a source of gratification to the public and of infinite assistance to the player.

Opera is not a matter of civics, or education, of excellent intentions or of a highbrow and loudly proclaimed desire to elevate the community. We do not go to the opera to be educated or to indulge our civic pride. We go to enjoy ourselves, and unless the artists have voices and dramatic sensibility we cannot do so.—New York Telegraph.

CAPGRAVE'S CHRONICLES.

John Capgrave was an English author who was born April 21, 1393. In his greatest work, "The Chronicle of England," he has some entertaining remarks to make about music from time to time. Like most of the ancient historians, he begins with the creation of the world and rapidly sketches a brief account of what happened before his own particular country became historically important. In the year of the world 300—that is to say 3874 B. C.—our author tells us that the following events took place.

"In this tyme begunne men sore to multiplie. And Cayn, at thoo daies, because he ded mech wrong, and meytyned hem that ded wrong, mad a cyte, and named it Enok after his son. This Enok was fader to Yrad; and Yrad fader to Mammoel; Mammoel fader to Matusael; Matusael fader to Lamech; wher Lamech weddid to wyves. On of hem hite Ada, the othir hite Sella. Ada sche broute forth Jabel. He was the first fynder of tentis, in whech schepherdis restid in for to kepe here scheep. And his brothir, be the same woman, hite Jubal: he was fader to alle hem that singe in the orgoun, or in the crowde. Sella, his othir wif, sche broute forth Tubal-Cayn. He wroute first with hambir and stith in alle thoo werkis that longyn to yrun or bras.

"The first son, Jabel, departed the flokkis of schep fro the flokkis of goot: and aftir her qualite, thei that were of o colour be hem selve, and thei that were of too or dyvers be hem selve: and aftir here age yeringis be hem selve, and elder be hem selve.

"Jubal, his brothir, he was fynder of musik, not of the very instrumentis whech be used now, for thei were founde long aftir; but this man fond certeyn soundis accordyng, and to this entent that the grete laboure in schepkepyng schuld have sum solace of musik. And that this craft schuld not perch, he ded write it in to pileres, on of marbil, a nothir of tyl, for feir, and for watir.

"The othir man, Tubal-Cayn, that fond first smythis craft, he mad first wepenes of batayle, both invasif, and defensif; and he began first graving in metallis, to plesauns of the sith. And, as it is sed, the forseid Jubal proporcioneid his musik aftir the sound of Tubal hambirs; for he ded make hem of dyvers proporciones, some hevyere, sum liter, aftir his delectacion."

We have quoted one page from the great book of nearly 500 pages which was printed in London in 1858 from the original MSS. of five hundred years ago. Nothing but the punctuation has been added by the Oxford scholars.

We think it is hardly necessary to translate in modern English the antique spelling of the old historian, but we may remark that the crowde referred to in the sentence, he was father to all them that sing in the organ, or the crowd, means an obsolete instrument of the string family. It was a bowed instrument like the violin which it preceded. It is usually given in its Welsh form, Crwth (ereth), which, so far as we can discover, is the oldest stringed instrument played with a bow.

We will not attempt to describe the "orgoun," or organ, of which John Capgrave speaks, but we are certain he did not refer to the grand ecclesiastical instrument with which modern musicians associate the word organ.

SIX AUTHORS.

The following letter appeared under the above caption on Sunday, November 23, in the New York Sun:

To the Editor of the Sun—Sir: In the last several weeks numerous despatches from Washington have told of communications to the Postmaster General from a Mrs. Eliz-

abeth Grannis, a Miss Jane Stead and other women, apparently acting in concert, which complain against certain recent books, short stories, poems, magazine articles and published plays dealing frankly with matters of sex and questions of sex hygiene. The complainants ask the postal authorities to bar these publications from the mails. As authors of some of the sorts of literary material complained of we desire to enter a counter protest.

We are thoroughly well aware of a recent symptom displayed by certain periodicals and publishing firms of lesser worth. These have published matter that has neither an artistic nor a moral motive. Clumsily constructed, badly written and uninformed by character or characters, this matter is intended for only one purpose: it is intended for the same purpose for which were intended those obscene pamphlets that used secretly to be peddled to schoolboys at the risk of imprisonment. It is no nearer to literature than the pamphlets, but it is illustrated by "artists" in perfect harmony with the authors of the text, is published by the magazines that we have referred to, and in book form is sold on the open market for \$1.50 the volume.

Such stuff is not, however, what is objected to by Mrs. Grannis. It is skilful in synonyms, if in nothing else, and hides itself behind a pretty mask. What is objected to is art that depicts life in the terms of reality and legitimate propaganda that assumes the language of art in order to reach the largest audience. We do not suggest that Mrs. Grannis and her friends are in league with those twin forces of suppression that so long made American literature sterile and artificial and so long fostered evil by keeping silence about it, but we do assert that, whatever be the worth or fate of our own work, the reactionary policy advocated by these curiously misguided women will if successful turn back the clock in national morals and national art.

JACK LONDON,
REGINALD WRIGHT KAUFFMAN,
UPTON SINCLAIR,
DANIEL CARSON GOODMAN,
JAMES OPPENHEIM,
T. EVERETT HARRE.

New York, November 21.

This letter is so pertinent at this time because of the attempt on the part of certain ladies who are supporting musical enterprise in this country to reform the operatic stage, that we have quoted it in full. It will be seen from this letter that the opinion of the writers is that the whole matter turns upon the question of whether a work is inspired by a genuine art feeling or not. That should always be the question in all matters pertaining to art. It must be so also in opera. It might almost be said, without being too sweeping that a work that is highly artistic, and which was genuinely inspired by artistic feeling, can never be, strictly speaking, immoral.

The idea that certain operas should be round improper for the American stage on the plea of immorality is offensive to every true art lover, and it may be added that it is still more offensive to have the suggestion made that operas by American composers must be built along Puritanical lines if they are to be found acceptable. It is to be hoped that common sense and genuine art inspiration will prevail in this matter before any further harm is done.

Two Songs.

One day I wrought a little song,
For honor and for gain;
I labored on it ever long
With care and skill and pain.

But when within the market-place
To sing it I made bold,
It brought me not one gladdened face,
Nor any fame nor gold.

Another day I wrought a song,
For love of singing sweet,
And oh, the quickly hastening throng!
And oh, the dancing feet!

And oh, the praises loud and strong,
The gold I needs must take,
For that blithe song, that careless song
I sang for singing's sake!
—Reina Melcher Marquis in Waterbury American.

GRAND OPERA IN NEW YORK.

"Siegfried" Produced at Metropolitan with New Scenery—Errors Pointed Out in "Lohengrin" Performance—Double Bill on Friday and "Tales of Hoffman" at Saturday Matinee Draw Big Houses—Beatrice la Palme Admired as Marguerite at Century Opera House—Metropolitan and Century Sunday Evening Concerts.

METROPOLITAN OPERA HOUSE.

"Lohengrin," December 1.

The performance of "Lohengrin" at the Metropolitan Opera House on Monday evening, December 1, calls for some particular comment. New Yorkers pride themselves on having the greatest opera house in the world, and no doubt in many respects this pride is fully justified. It will be seen, however, that there are certain errors and omissions which take place in this opera house which are certainly not justified and are unworthy of the high reputation which this establishment enjoys.

Concerning the performance of "Lohengrin" on November 21, which was commented upon in the *Musical Courier* of November 26, no mention was made of any of the mistakes that occurred on that occasion, for the simple reason that the writer believes such things are liable to occur at any time in an operatic performance of this magnitude, and it is not worth while, nor is it fair and just criticism, to call attention to each individual error of this sort. But when this work was repeated last week with exactly the same cast, the present reviewer noticed that exactly the same errors occurred as in the former performance. To be exact, the tenors at one portion of the chorus in the second act—those standing at the left of the stage, against the castle wall—turned deliberately around so as to face the public and gave forth a high note, fortissimo, badly out of tune. At both performances this was repeated without any apparent difference and at both performances there was laughter in the audience, caused by it. The description of it is not easy, but suffice it to say that that high note was of such character that it would be comic were it not so regrettable. The second pair of trumpets behind the scenes was also badly flat at both performances. Now the question is simply: "Why was this not noticed on the first performance and corrected before the second?"

There were several other small errors of similar character, either in the chorus parts or in the parts of the solo artists, which certainly may very easily be corrected, and which cannot be looked upon, but as being a direct blemish upon the performance of this great work.

These things are insignificant in themselves, but become of extreme significance when they show that those in charge, whoever they may be, are not sufficiently vigilant and careful in their observance of the actual results of their efforts. The writer is only taking the attitude assumed by every one in this city in expecting the Metropolitan Opera House performances to be nigh perfect in every particular.

"The Masked Ball," December 3.

"The Masked Ball" had its second performance at the Metropolitan Opera House on Wednesday evening, December 3, and drew a large audience. This work of Verdi, which has caused so much criticism from a musical standpoint, was exceedingly well produced. The cast was the same as at the first performance of this opera this season, with the exception of Ulrica, which role was taken by Maria Duchene, who substituted for Margarete Matzenauer. Those who appeared were: Riccardo, Enrico Caruso; Renato, Pasquale Amato; Amelia, Emmy Destinn; Ulrica, Maria Duchene; Oscar, Frieda Hempel; Silvano, Vincenzo Reschigian; Samuele, Andrea de Segurola; Tomaso, Leon Rothier; Un Giudice, Angelo Bada, and Un Servo, Pietro Audisio. Arturo Toscanini again conducted in a most effective manner.

As Riccardo, Caruso was superb. In the opening scene—a terrace in the palace of Riccardo—following his entrance, a chance was provided for a display of his remarkable vocal power, and his duet with Oscar (Frieda Hempel), in the first act, was indeed a treat to listen to. In the second act—the home of the witch—the trio, composed of Ulrica, Amelia and Riccardo, was very effective. The love scene in the third act, between Amelia and Riccardo, while by no means dramatic, was well done. Amato acted and sang his part superbly. It was in the first scene of Act IV that the baritone particularly distinguished himself. In his impersonation of Renato in this scene, especially after his decision not to kill Amelia, his wife, Amato was at his best, and his performance was most enthusiastically applauded.

Frieda Hempel had a small part, but her impersonation of the Page was excellent, and she sang with artistic finish.

It was because of the continued illness of Geraldine Farrar, which necessitated a change in the program of the

entire week, that Margarete Matzenauer did not sing on this occasion. Instead, however, Maria Duchene proved an excellent Ulrica, and portrayed the role of the Witch in excellent style. She sang well, her deep notes being particularly effective.

"Siegfried," December 4.

"Siegfried" was heard at the Metropolitan Opera House on Thursday evening, December 4, with Jacques Urlus in the title role for the first time since last year. The other principals of the cast were:

Mime	Albert Reiss
Der Wanderer	Putnam Griswold
Alberich	Otto Goritz
Erda	Margarete Ober
Brünnhilde	Margarete Matzenauer

The work was conducted by Alfred Hertz and the orchestra was frequently too subdued, many of the beauties



PASQUALE AMATO.
Noted baritone of Metropolitan Opera Company.

of the score being thereby lost. On this account, however, the voices of the artists were heard to greater advantage, and that, it must be acknowledged, is by some considered an additional attraction.

The excellent work of Jacques Urlus as Siegfried has been already commented upon in these columns. The same may be said of the remarkable Mime of Albert Reiss. Putnam Griswold was in fine voice and gave a majestic and sonorous interpretation of the Wotan music. The small part of Alberich was excellently done by Otto Goritz, and the scene between Mime and Alberich in the second act was a masterpiece of acting. The writer was somewhat disappointed in the singing of Margarete Ober in the role of Erda, her voice not being as sonorous as her previous performances had led many to expect. As for the Brünnhilde of Margarete Matzenauer, this was the first time she was heard in this role, and owing perhaps to this fact she was not up to her generally high standard.

The program stated that new scenery had been provided by Kautsky of Berlin and Vienna, but only the first and third acts were new, the second act being the same as that used last year. The new first act scenery is very excellent indeed. The decoration for the second act calls for much criticism, and it is a real surprise that the stage managers have not become aware of the fact that the dragon, placed far in the rear on the left hand side of the stage and behind a clump of bushes, is absolutely unseen by nearly half of the audience. The death of Mime also took place behind the same clump of bushes, and it is manifestly unfair to that portion of the audience which cannot see the fight of the dragon and the death of Mime, two so important matters in the development of the plot. The third act scenery con-

tains a magnificent oak, as fine a tree as has ever been seen on the stage; but there was much unfavorable comment and not a little laughter about the fact that Siegfried laboriously climbed over a large rock on his way to the winning of Brünnhilde, when there were large spaces of flat stage on both sides of the obstacle which he so painfully surmounted. The directions of Wagner as to the fire were insufficiently carried out. It may be well to be on the safe side of things in the introduction of fire on the stage, but with the modern improvements and mechanical contrivances, fire could be carried out by means of fan blown streamers lit up with red and yellow lights. There is no reason why Siegfried should not really command a magic fire, which he certainly did not appear to do at this performance.

It is in these small matters of detail that the difference lies between a perfect and an imperfect performance, and when Wagner went to such infinite pains to complete and polish every smallest detail of his work, it is too bad that the producers of it should not carry out the great master's intentions to the letter. It is all the more regrettable because these things are actually done and have been done for years in Germany, and America is importing German artists and German mechanics at a high price to do just these things for us. Why do they not do it?

"Cavalleria" and "Pagliacci," December 5.

The famous double bill of "Cavalleria Rusticana" and "Pagliacci" drew a great crowd to the Metropolitan Opera House on Friday evening, December 5, and the second opera with Caruso in the role of Canio won the same tremendous success with the public that it always does.

The performance of "Cavalleria" was in no way remarkable. Italo Cristalli in the role of Turiddu was not dramatically up to the part and his singing left much to be desired in the matter of intonation. It appeared as if he forced his chest tones up beyond their natural limits, with the consequent result that up to a certain point many of the notes were flat and there was a disagreeable feeling of strain. Beyond this point Mr. Cristalli showed some notes of great beauty. As Lola, Maria Duchene was in no way above the average. If Jeanne Maubourg in the role of Lucia intended to imitate the tremulous singing of an old woman, she must be criticised for a display of excessive realism. The work of the chorus was excellent, and the opera was splendidly conducted by Giorgio Polacco, who brought out all of the beauties of the score and lent to the music a vigor and a brilliancy which it only too often lacks.

"Pagliacci" was given with Lucrezia Bori, Enrico Caruso and Pasquale Amato in the principal roles, and calls for no special comment here. It may be mentioned, however, that it is not at all surprising that Caruso should be so popular in this role, as it shows the people's friend and idol in a really gay humor, and it seems as if this gay humor was the great tenor's own natural self. Pasquale Amato was in fine voice and was greeted with an ovation after the singing of the prologue. The whole work was a tremendous popular and artistic success.

"Tales of Hoffman," December 6 (Matinee).

Offenbach's popular "Tales of Hoffman" was the offering on Saturday afternoon, December 6, at the Metropolitan Opera House, and a performance of unusual merit was given. The cast was a very strong one indeed, including Frieda Hempel, as Olympia; Frances Alda, as Giulietta; Lucrezia Bori, as Antonia; Adamo Didur, as Coppelius; Leon Rothier, as Dappertutto, and Albert Reiss in two small but important parts where his acting was a delight. The role of Hoffman was taken by Carl Jörn, whose singing and acting of the part was as nearly perfect as may be. He has a natural manner of interpreting this part which is very free of exaggeration and is thoroughly sympathetic and very delightful, and his performance was greeted with enthusiasm by an audience which entirely filled the vast auditorium. In the role of Giulietta, Frances Alda made a remarkably strong impression, both by her singing and her acting, and her splendid stage presence added much to her success in this role. Mr. Didur in the role of Coppelius was strikingly effective in his acting and lent the role much dramatic intensity.

The beauties of the score—and there are many, considering the extreme lightness of the inspiration—were splendidly brought out by Conductor Giorgio Polacco. Particular praise must be given to the male chorus in the first act. It may be added that the whole of the second act was unusually well given, and the decoration of this scene as given at the Metropolitan is also unusually effective.

Metropolitan Sunday Night Concert.

Sunday evening's concert at the Metropolitan Opera House presented the usual more or less popular program, the orchestra numbers being the prelude from "Lohengrin" and the "Mâche Hongroise" from "La Damnation de Faust" (Berlioz). A large part of the evening's performance was given over to the chorus. One of the most important offerings of the occasion was the prologue from Boito's "Mefistofele," which was done by Leon Rothier.

and the chorus, and it is indeed a pleasure to hear again this magnificent work. It is sincerely to be regretted that this opera is not of a popular character which is demanded for frequent performance by the public, for it is certainly musically magnificent and contains a wealth and depth of thought far beyond the light offerings which seem to satisfy the public taste. This prologue was splendidly given last Sunday evening; Mr. Rothier was effective in his part and the chorus and orchestra gave a majestic and temperamental interpretation of the superb score.

The only criticism in order on the instrumental portion of the work is that the brass instruments behind the scenes were somewhat flat at the beginning. This might be due to the fact that the instruments were cold, and attention should be given to these details. It certainly is not pleasing when instruments behind the scenes take up the same note as has been played by the orchestra and strike it a quarter of a tone lower. Among the vocal soloists of the evening Sophie Braslau was particularly effective in an aria from "Orfeo ed Euridice."

CENTURY OPERA HOUSE.

"Faust," Week Beginning December 2.

"Faust" was the opera which held the stage of the Century Opera House during this week, and that it was a success from the point of view of the public is indicated by the fact that the "Standing Room Only" sign was hung out at the second performance, when the change of cast brought forward Lois Ewell, Gustaf Bergman and Louis Kreidler in the principal roles. Mr. Bergman was as splendid as he always is, and his dressing of the part was so much superior to that of the other artist who took this role during the week that it calls for particular comment on our part. It is becoming more and more evident that Mr. Bergman is rapidly growing in public favor and as a drawing card. Unless the writer is very much mistaken, people are now waiting until the programs are printed and distributed, and are then selecting those particular performances in which their favorites appear; and of these favorites Bergman is certainly one, and it may be added that he surely deserves this honor and that the judgment of the New York public is once more fully justified.

Lois Ewell was better in the part of Marguerite than she has been in any role since the beginning of the season, and in view of this paper's recent criticism regarding her makeup, it is only just to state that she was excellent in that particular. Her singing of the role was also excellent, and it appeared as though she showed particularly sympathetic understanding of the character of the part. A new member of the cast, Herbert Waterous, was heard during these performances in the role of Mephistopheles, and made a good impression by his fine appearance and good voice, but was careless in the development of the details of the role. It remains only to be added that a feature of the week was the appearance at one performance of Beatrice la Palme, whose singing of the role of Marguerite was exquisite. She was in perfect voice, and it is indeed rare that this music is heard more beautifully interpreted than it was upon this occasion. It is only to be regretted that she did not appear more frequently. The other members of the cast were selected from the regular forces of the Century Opera Company and call for no special comment.

Century Sunday Night Concert.

Sunday night's concert at the Century Opera House brought forward a program of more than usual interest, the program including five orchestral numbers and the entire garden scene from "Faust," this latter being given with the regular cast of the Century Opera Company, with the exception of the role of Martha, which was taken by Cordelia Latham. The orchestra numbers were the overture to "Raymond" (Thomas), fantasie from "Hansel and Gretel" (Humperdinck), selections from "Carmen," "The Meditation" from "Thais" (Massenet), and "Ballet of the Hours" from "La Gioconda" (Ponchielli). The second number, the fantasie from "Hansel and Gretel," was exquisitely interpreted by Carlo Nicosia, whose ability as a conductor is becoming more and more evident at every performance as his orchestra is gradually being brought into shape and the men are learning to play together. The orchestra is now a really fine body and every performance under Nicosia's direction lends it added excellence. The vocal numbers were given by Jayne Herbert, Thomas Chalmers and Mary Carson, all of whom won insistent encores. The good sized audience evidently thoroughly enjoyed the evening's offering.

The celebrated soprano was in the middle of her solo, when little Johnny, with an eye on the conductor of the orchestra, said: "Why does that man hit at the woman with his stick?"

"He is not hitting at her," replied his mother. "Keep quiet."

"Well, then, what is she hollerin' for?"—South African Musical Times.

GRAND OPERA IN BOSTON.

"Tristan and Isolde" Gives a Brilliant Performance—Amato Is Impressive as Kurnewal—Sunday Night Concert.

BOSTON OPERA HOUSE.

"Tristan and Isolde," December 1.

The finest performance of "Tristan" yet accomplished at this opera house, was given on this evening and by the same cast, save with one exception, as appeared at the preceding Saturday matinee. The exception was Pasquale Amato in the role of Kurwenal, and it hardly need be said that this splendid artist made of it both vocally and dramatically a living, moving characterization, one that took worthy rank with Mr. Ferrari-Fontana's glorious Tristan and Mr. Ludikar's memorable King Mark. Nor should Mme. Matzenauer's Isolde, mentioned at length in a previous interview, be omitted in the general commendation. In respect to individual excellences, then, as well as perfection of ensemble, and general finesse of detail, this performance was a distinct credit to the management of the opera house; a management which, having set for itself the highest artistic ideals, is proceeding, without flourish of trumpets or desire for self adulation, in consistent and notable fulfillment of them.

■ ■ ■

"Jewels of the Madonna," December 3.

It would indeed be a cold blooded human who could resist the stirring appeal of Wolf-Ferrari's opera of conflicting emotions and motives, when played by artists so thoroughly en rapport and sympathetic to each other, to the music, and to the drama, as were those taking part in this performance. With each giving sincerely of his and her best, discriminations are not necessary, it being sufficient to say that among Mme. Edvina, Ferrari-Fontana, Mme. Dalvarez and Ancona the honors were equally divided.

In justice and recognition, however, of Mr. Ancona's remarkable feat of learning a role of such vocal difficulty and enormous detail as that of Rafaële in but four days' time, it must be said that his performance was nothing short of a tour de force. On the opening night, as was but natural, his newness in the role hampered his freedom of action, though he had even then made himself master of its vocal attributes, but at this second performance, much of this restraint had disappeared, and he gave a striking and original impersonation of the Caminorist leader. In reference to Mr. Ancona, an erroneous statement was made in last week's letter, when we said his first appearance in Boston took place twenty years ago at Mechanics Building. It was just seventeen years ago that Mr. Ancona, then in his early twenties, made his operatic debut in this country, in Boston, only eighteen months after his first appearance on any operatic stage.

"Monna Vanna," December 5.

A review of this opera, presented for the first time in this country, will be found elsewhere in the paper.

"Faust," December 6 (Matinee).

Owing to the sudden indisposition of Mme. Edvina, Elizabeth Amsden took the part of Marguerite and gave a thoroughly satisfying performance; one which combined vocal beauty with appropriate simplicity of action. It perhaps is not generally realized what a valuable member the Boston Opera Company has in Miss Amsden, who besides being the possessor of unmistakable gifts, has a most extensive repertoire and can be relied upon at almost a moment's notice to give a thoroughly intelligent and artistic performance.

Leon Lafitte assumed the role of Faust for the first time this season and pleased many by his well sung, straightforward portrayal of the role. The remainder of the cast was the same as in the performance of last week.

"Traviata," December 6 (Evening).

Evelyn Parnell, a debutante of the Boston Opera Company's first season, having returned to Boston, her home city, after successful operatic appearances in Genoa, Venice and Dublin, took the part of Violetta at this second popular priced performance, and revealed improvement as a singer, though she still has much to learn, or rather unlearn, as an actress. Mr. Tanlongo, a promising young tenor of pleasing voice and personality, lent illusion of aspect to the role of Germont the younger. The same could not be said of Mr. Neumarker's Father Germont, however, which looked more like an older brother than a paterfamilias. Vocally, though, he made amends for this anachronism with a full bodied resonant baritone of good quality. Mr. Schiavoni conducted with spirit.

Sunday Operatic Concert.

The first of the Sunday night concerts at popular prices drew a crowded house, which augurs well for the success

of these undertakings. The programs are chosen with a view to the evident pleasure of the audience, and the singers, whether full fledged stars or lesser lights, throw themselves wholeheartedly into the spirit of the occasion. Under such conditions the appended program and its participants could not help but rouse enthusiasm. The program follows:

Overture, William Tell	Rossini
Aria, Ritorna Vincitor, from Aida	Verdi
Aria, Connais Tu, from Mignon	Thomas
Melodies	Mme. Swartz-Morse.
Melodies	Mr. Marcoux.
Fant., Barcarolle, from Tales of Hoffman	Offenbach
Melodies	By various composers
Aria, Vissi d'Arte, from Tosca	Puccini
Aria, La Donna e Mobile, from Rigoletto	Verdi
Trio, Prison Scene, from Faust	Gounod
Miss Amsden, Messrs. Tanlongo, Marcoux	BLANCHE FREEDMAN.

(Opera reports continued on pages 64 and 65.)

The Spinet.

There in the attic dim it stands,
The spindle legged spinet.
The mice they scamper o'er its strands
And make their nests within it.

From wooden pegs about the wall
Hang garments quaint and dusty;
There leaning is a musket tall,
And here a sword that's rusty.

Fingers invisible they stray
O'er keys that time has yellowed,
And in the gloaming there they play
A music soft and mellowed.

A spider swinging overhead
In riotous confusion,
Spins round and round until half dead.
Ah, is this but delusion?

Down from the wooden pegs they slip,
The quaint old garments rustling,
Then o'er the dusty floor they trip
Like dancers gay and bustling.

"Right shoulder shift!" The musket falls
Upon a figure dimly
Outlined against the attic walls,
In uniform; then grimly

A phantom hand the sword it plays
About a face that's laughing,
In circles, parries, till it flays
A rival who is chaffing.

Ah, little figure all in white
There leaning to the spinet,
You're playing with your old delight
And putting your heart in it.

The dusty keys they bear no trace
Of your slim, taper fingers;
Your touch, like downiest of lace,
Sweeps them, but never lingers.

Only the spider and the mice—
And I can hear your playing
There in my attic paradise
Where fancies go a-straying.
—Horace Seymour Keller in Buffalo Evening News.

"We went to the cathedral last Sunday," said Mrs. Twickenbury, "and heard the Magna Charta beautifully sung."—Exchange.

"You can have that property for a song."
"You don't mean that literally."

"Yes, I do. I'll take your notes."—Louisville Courier-Journal.

REED MILLER AND NEVADA VAN DER VEER RECITAL.

Artistic Song Exhibition at Aeolian Hall by Popular Tenor and Contralto.

Reed Miller and Nevada Van der Veer (Mrs. Reed Miller) gave their New York recital in Aeolian Hall, Wednesday evening, December 3.

Both the tenor and contralto were in splendid voice, singing throughout the well chosen program with excellent tone production and artistic delivery.

This was their program:

Duet, Wohl mir, Jesus ist gefunden.....	Bach
Mme. van der Veer and Mr. Miller.	
Botschaft.....	Brahms
Immer leiser wird mein Schlummer.....	Brahms
Zwei Sträusse.....	Kaun
Nichts.....	Strauss
Radamisto.....	Mr. Miller.
Il pleure dans mon cœur.....	Handel
Le mariage des Roses.....	Debussy
Waldseligkeit.....	Franck
Glaube nur.....	Ulmer
Wind of the East.....	Ulmer
In Moonlight.....	Elgar
Hail Ye Tyme of Holiedays.....	Branscombe
Before the Dawn.....	Meyer
Voice of the Rain.....	McCoy
Blackbird's Song.....	Scott
Remembrance.....	MacFarlane
A Sky of Roses.....	Salter
Mme. van der Veer.	
Duet, A Book of Verses (Omar Khayyam).....	Bantock
Mme. van der Veer and Mr. Miller.	

The artistically rendered duets which opened and closed the program gave ample opportunity for disclosing the harmonious blending of their voices. Mr. Miller's first group, sung in German, as well as the one sung in English, were delivered with a positiveness which was truly enjoyable. Brahms' "Immer leiser wird mein schlummer" of the first group, the Branscombe "Hail Ye Tyme of Holiedays," which had to be repeated, and Meyer's "Before the Dawn," with its good dramatic effect, were performed exceptionally well. Mr. Miller, who perhaps is



NEVADA VAN DER VEER.

evidence of much pleasure by spontaneous and liberal applause.

MR. HARRY CULBERTSON

PRESENTS

Thuel Burnham

THE AMERICAN PIANIST

Middle West appearances beginning
January 15th.

New York Recital, Aeolian Hall,
March 24th.

Under the Management of Charles L. Wagner



REED MILLER.

better known to New York audiences as an oratorio and church singer, proved himself a versatile artist in his work of Wednesday evening.

A smoothness of tone production characterized the presentation of Mme. van der Veer's selections—an evenness which in the voice of a contralto of so wide a range, was unusually marked. There is a particular vibrant quality to her tones which make the quality of her voice especially pleasing.

Mme. van der Veer's songs were taken from the work of German, French and English composers, most conspicuous among which, because of the adaptability to the voice and art of the singer, were "Il pleure dans mon cœur" (Debussy), Ulmer's "Waldseligkeit" (sung for the first time in America), "Voice of the Rain" (McCoy), and "Remembrance" (MacFarlane).

Mr. Miller ably accompanied the contralto in her final encore.

Charles Albert Baker played sympathetic accompaniments.

A good sized audience, among whom were noted prominent vocalists of the operatic and concert stage, listened throughout the program with intent interest and gave evi-

SUNDAY MATINEE CONCERT BY PHILHARMONIC SOCIETY.

Two American Composers Represented on Program—Alice Nielsen Proves to Be Delightful Soloist.

Last Sunday afternoon's offering by the Philharmonic Society of New York, at Carnegie Hall, consisted of the so called "Surprise" Haydn symphony, the Mozart aria from "The Marriage of Figaro," sung by Alice Nielsen, and the overture "Leonora," No. 3, Beethoven. These classical numbers constituted the first part of the program. The second part brought forth a comedy overture on negro themes, by the American composer, Gilbert, and a Southern fantasy, by another American composer, Humiston, both of which seemed to please the audience. It was a step in the right direction for Josef Stransky, the conductor, to aid in furthering the interests of American composers, especially as it fitted very well in the scheme of a Sunday afternoon concert.

The other numbers were Massenet's "Gavotte" from "Manon," sung by Alice Nielsen, and the theme and variations from suite No. 3, op. 55, Tchaikowsky.

The Haydn symphony was played with all due reverence to the traditions. In these days of modern instrumentation and surprises, this old "Surprise" symphony is a sort of relief and it is well occasionally to place this work on programs.

The "Leonora" overture needs no special comment on this occasion, as it is well known that it is one of the standard and always desirable works. It was well played.

The American prima donna, Alice Nielsen, made her first appearance here with the Philharmonic Society on this occasion and proved to be an artist of great versatility. Miss Nielsen, who formerly sang in comic opera and the last few years with the Boston Opera Company, and occasionally with the opera in New York, has shown what can be done by dint of incessant perseverance. She has risen from a comic opera soprano to one of the important singers now before the public. This was shown by the classical manner in which she sang the "Figaro" aria. Her intonation was absolutely impeccable and her legato fully up to the requirements of the Mozart style.



ALICE NIELSEN.

In the "Gavotte" from "Manon" she showed much charm and elegance in her delivery.

Probably owing to the inclement weather, there was not as large a house as the Philharmonic generally is deserving of.

Yvonne de Treville to Sing in Toronto.

Yvonne de Tréville is to appear at the special concert of the Toronto Symphony Orchestra at Massey Hall, Monday, December 8. The program contains a novel number in a group of old English songs with orchestral accompaniment of the woodwind instruments only.

Other numbers sung by this remarkable soprano have been specially requested by the Toronto public, with whom she is a prime favorite, and are to include the Handel aria from "L'Allegro e il Penseroso" and the beautiful Saint-Saëns cadenza and the aria from "Ballo in Maschera" in honor of the Verdi centenary.

There is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music, that does not make a man sing or play the better.—George Eliot: "The Mill on the Floss." Bk. VI, Ch. 7.

Bowne-Kirby Nuptials.

November 21, at the Church of St. Clements Danes, Strand, London, England, Adela Bowne was married to Henry Philip Kirby. The former Miss Bowne has sung considerably in Philadelphia (her native city) and New York, and a year ago went to Italy for special operatic guesting experience, the Chicago Opera Company being interested in her. It was understood that upon her return she was to join that company. Just what the plans of Mrs. Kirby are she has not divulged.

DR. KUNWALD APPEARS AS CONDUCTOR AND SOLOIST

Third Pair of Cincinnati Symphony Orchestra Concerts Teeming with Interest—Ovation for Kunwald, Who Reveals Technical Skill and Purity of Tone in Beethoven Piano Concerto—Eight Sunday Popular Concerts This Season—Pavlowa Dances at Music Hall—Orpheus Club Opens Its Season with Christine Miller as Soloist—David Bispham Makes Big Hit in Vaudeville.

Cincinnati, Ohio, December 6, 1913.

A classic program embracing three numbers only, Haydn, Beethoven and Brahms, constituted the offering at the third pair of Cincinnati Symphony Orchestra concerts, December 5 and 6. The Haydn symphony in D ("London"), rich in thematic beauty, opened the concert and from the slow, impressive adagio to the spirited finale was an unalloyed delight. The orchestra did the best work of the afternoon in the menuetto and final movement of this number, but it was not the Haydn symphony nor yet the Brahms No. 2, in D major, which Dr. Kunwald interpreted in a scholarly manner—the orchestra throughout playing in splendid style—which made the third set of concerta remarkable. Dr. Kunwald in the dual role of conductor and soloist, playing the Beethoven piano concerto No. 3, in C minor, proved to be the great event. It is safe to say that no other American orchestra could duplicate such a performance as that of Friday afternoon at Emery Auditorium. Even to his most ardent admirers Dr. Kunwald showed himself in a new light. His technical skill and purity of tone are too well known to need mention; and on this occasion Dr. Kunwald seemed to be inspired, playing with a bravura and elan that quite brought down the house. In the first movement he played his own cadenza, a clever arrangement of the various themes of the movement, meeting the demands of modern pianism and yet harmonically within the general character of the concerto. The largo was especially beautiful, Dr. Kunwald's delicacy of touch and poetic qualities heightening

the general effect. In the last movement, rondo allegro, the distinct statement of the principal theme and fine tonal shading gave an individual stamp to the reading, which was broad and noble throughout.

The series of popular concerts by the Cincinnati Symphony Orchestra will begin a little earlier this year, as there are to be eight concerts instead of six. The dates are December 28, January 11, January 25, February 8, February 22, March 8, March 22 and April 12. The list of soloists has not yet been announced. The concerts will take place, as usual, on Sunday afternoons at Music Hall. The sale has been very large and there is every indication of sold out houses as was the case so many times last season.

Anna Pavlowa, assisted by Novikoff and a large company of dancers, gave one performance Tuesday night at Music Hall. The program was most artistic, only marred by long waits and very slow progress in the first part, "The Magic Flute," which was otherwise most delightful, the scenery, costumes, music and dancers being very good. The "Invitation to the Dance" was quite picturesque. In the divertissements which made up part three were discovered some artists worthy of the laurels bestowed on Pavlowa herself, notably Mme. Gashewska and M. Zajlich, who did the "Calabraise" in a very realistic manner. The "Danse de Printemps" and Schubert's "Moment Musicales" as well as the "Ross et Papillon" of Mlle. Plaskowwiczka and M. Kobelev were bits of lovely color floating on waves of lovely sound. Pavlowa's "Gavotte Directoire," in which one suspects a sly satire on society dancing, was acclaimed with shouts of laughter and she very obligingly repeated it. The "Hungarian Rhapsodie," with its terrific tempo and wealth of color, was one of the most beautiful numbers.

The Orpheus Club opened its season Thursday night at Emery Auditorium, an audience of generous proportions turning out to greet the singers and Christine Miller, the soloist. Edwin Glover's work as chorusmaster has brought forth fine results in the training of this large body of male voices, and the club was never heard to better advantage. "The War Song of Gamelbar," by F. F. Bullar, opened the program in heroic style and several a capella numbers served to show the technical ability of the chorus. A cantata by Gilchrist, "Legend of the Bended Bow," was given, with Miss Miller as soloist. "Who Sails with Drake?" by C. F. Chudleigh-Candish, was by far the most effective chorus number given, being especially suited to men's voices, which the petite poem, "Fear Thy Kisses, Gentle Maiden," by A. Herbert Brewer, is not. Two Dvorak numbers and Randegger's "Strike the Anvil" completed the choral numbers. Christine Miller, always a great favorite here, sang Debussy's aria for Lia from "L'enfant Prodigue" and a group of Mahler's songs, and several numbers by Whiting, Carpenter and Grant-Schaefer. In the last group was very fine, her lovely mezzo soprano being warm and sympathetic and capable of many shades of emotion.

There was much comment in musical circles last week because of the announcements in all of last Sunday's leading Chicago papers of the season of grand opera in that city. Of local interest was the publicity given to the Cincinnati singer with the company, Cyrena van Gordon, who last season was heard so frequently in the College of Music recitals. Miss van Gordon is very highly thought of by Director Campanari, whose attention was called to the upon a visit to this city. It has also been stated that she is popular with the experienced principals of the company, who have been attracted by her magnificent vocal development and her youthful, confiding personality. Very few American singers have been given the recognition that Miss van Gordon has in grand opera, and it is with considerable local pride that it is pointed out that she is entirely a Cincinnati product who never studied anywhere else but in the College of Music, where she was a pupil in the class of Louise Dotti. Viola Foote, the talented young soprano who has been frequently heard in public before and since her graduation from the College of Music last June, has been engaged for a two weeks' tour in Ohio, which will include, Zanesville, Dayton, Canton, Springfield and Columbus. Dorothy Kirkpatrick, the brilliant young violinist from the class of Johannes Miersch of the College of Music, gave a very successful recital at Eaton, Ohio, last week. Walter Giliewicz, the newly engaged pianist and teacher of the College of Music, has made an excellent im-

pression upon his colleagues and all with whom he has come in contact. Mr. Giliewicz has demonstrated the fact that he is a pianist of tremendous power, and should duplicate his great concert successes of Germany and Russia during his residence in this country. Music lovers will be pleased to know that Mr. Giliewicz will give a recital in the near future.

The chamber music concert by Wilhelm Kraupner, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist, fixed for Monday evening, December 8, at the Cincinnati Conservatory of Music, will be one of the events of foremost importance in musical circles this week. They have chosen to open the evening with the sonata, C major, for piano and violin, of Sinding. The second portion of the program will be devoted to Tchaikowsky's trio, A minor. The large number of requests for cards of admission indicates a capacity audience for the evening. The next symphony lecture by Edgar Stillman-Kelley, at the Cincinnati Conservatory of Music, will be given Saturday morning, December 13, at eleven o'clock. The Messrs. Theodor Bohlmann, Bernard Sturm and Julius Sturm are arranging an evening of French chamber music, to be given early in January. An interesting mixed program was given at the Cincinnati Conservatory of Music yesterday afternoon by students from the classes of Marcian Thalberg, Leo Paalz, John A. Hoffmann, Bernard Sturm, Harold Morris, Mrs. Theodor Bohlmann and Ida Jenner, those participating being Irvin Rosenbaum, Isabel Rosenbaum, Pearl Besuner, George Beever, Mrs. Henry T. Hunt, Florence Roth Evans, Bettie Besuner, Margaret Evans, Margaret Rosenthal, Bessie Bryan, Chester Moffett, Nelle Shields, Freda Roesche. Dr. Fery Lulek, the Austrian baritone, will give a liederabend in Buffalo, December 8, and the following evening will appear in Columbus as soloist with the Cincinnati Symphony Orchestra.

Students of expression of the College of Music, under Joseph O'Meara's direction, are in demand for recital engagements. Helen Campbell is to give a program of readings for the United Brethren Church. Leonora Allard has been engaged for an evening by the Ladies' Musical, of Portsmouth, Ohio. Martin Finn will contribute to the K. of P. program to be given at Memorial Hall.

With the growth of the Conservatory Orchestra, its sphere of activity has become enlarged, and Signor Tirindelli is this season interspersing the regular series of concerts with evenings devoted to bringing out soloists with orchestral accompaniment. The first of these was Wednesday evening, December 3, when three talented young men from the student body of the artist department were presented. The program opened with the D minor violin concerto of Vieuxtemps, played in a brilliant manner by Edwin Ideler, whose strides in the field of art have commanded attention for several years past. Young Ideler has superb natural gifts which have been carefully guided and nurtured by Sig. Tirindelli until he is prepared to enter the professional lists, of which his fine performance of the Vieuxtemps concerto gave ample evidence. Harold Morris proved himself a pianist in command of a brilliant technic endowed with a poetic nature, sensitive to the slightest detail, and was in full command of all his resources in the distinguished rendition which he gave the Beethoven "Emperor" concerto. Mr. Morris is a member of the master class of Marcian Thalberg. The concluding number on the program was the Saint-Saëns B minor concerto played by Robert Schenck, a young violinist new to Cincinnati audiences. Mr. Schenck is richly endowed and at the same time a fine scholar, and Sig. Tirindelli is to be warmly congratulated upon the splendid results achieved. The accuracy, temperamental richness and technical facility which are his in rich measure made his playing a joy and caused his hearers to speculate upon a decided future. Under Sig. Tirindelli's baton the Conservatory Orchestra captured honors by accompanying the above soloists in a wholly professional manner. In many respects the concert was one of the finest exhibitions of student work given at the Conservatory, and artistic results were achieved such as any institution the world over would be proud to claim.

Hazel Swann, pianist, and Mabel Dunn, violinist, prominent members of the artist classes of Marcian Thalberg and Signor Pier Adolfo Tirindelli, at the Conservatory of Music, achieved unusual success in a joint recital at Fostoria, Ohio, last Tuesday evening.

A program of artistic proportions marked the opening of the music department, of which Mrs. Thomas W. Allen is chairman, at the Woman's Club, on Wednesday afternoon. Mrs. Adolph Klein and Gustave Albrecht, of the Symphony Orchestra, opened the program with the seldom heard Beethoven's sonata in F major, op. 17, for French horn and piano. Elsa Marshall-Cox sang Liszt's "Die Lorelei" with much dramatic force. She was at her best, however, in two charming French songs, "Bon jour, Suzon," by Delibes, and Nevin's "Dites-Moi." Mrs. Cox's

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selections also included "Allah," by Metcalf, and Oscar Weil's "Spring Song," for which Emil Heermann played the violin obbligato. Emil Heermann, who is concertmaster of the Symphony Orchestra, played the Wagner-Wilhelm arrangement of the "Preislied," his complete command of his instrument and beautiful tone bringing forth fervent applause. Mrs. Klein, Emil Heermann, and Gustave Albrecht then played the Brahms trio in E flat. The splendid playing of Mrs. Klein, who has not been heard in public for years, was the surprise of the afternoon. In technic, tone, and clarity of phrasing she proved herself a pianist of professional calibre, and it is hoped she will be heard more frequently in the future.

• • •

Manager Royale, of Keith's Theater, has received many inquiries from David Bispham's loyal supporters in Cincinnati, hoping for a return engagement. When Bispham appeared at Keith's several weeks ago, there was a rush for seats and those who had enjoyed this singer's art as a grand opera star filled the theater nightly to hear him in vaudeville. While singing at Keith's, Mr. Bispham varied his program from time to time, interpolating such favorites as "Danny Deever" and "Drink to Me Only with Thine Eyes," between the "Pagliacci" prologue, which he sings superbly, and other gems from the operas. A particularly pleasing feature of Bispham's engagement was the little résumé he gave before singing operatic selections, thus enabling the public to follow him intelligently.

JESSIE PARTON TYREE.

Dubinsky-Dimitrieff Recital.

Nina Dimitrieff, the Russian soprano, and Vladimir Dubinsky, the Russian cellist, gave a joint recital in Aeolian Hall, New York, Sunday evening, December 7.

This was the program:

Concerto for cello, op. 33.....	Saint-Saëns
Vladimir Dubinsky.	
Ivan Eisenberg, accompanist.	
Aria by Tamara from opera Damon.....	Rubinstein
Night.....	Rimsky-Korsakow
I Said Why? (first time).....	Dargomishsky
Hopak.....	Moussorgsky
L'heure Exquise.....	Hahn
Mentue Chérie.....	Massenet
Lullaby from Jocelyn (with cello obbligato).....	Godard
Nina Dimitrieff.	
Cantabile, op. 36.....	César Cui
Serenade Espagnol, No. 2, op. 20 (first time).....	Glazounoff
Romance Sans Parole.....	Davidoff
Hungarian Rhapsody, op. 65.....	D. Popper
Vladimir Dubinsky.	
An Impression (new).....	Egon Putz
(Dedicated to Mme. Dimitrieff.)	
Longing (new).....	Egon Putz
You Ask Me Why I Love You So?.....	Egon Putz
The Return of Spring.....	A. Walter Kramer
Oriental Song (new).....	Gretschianoff
Sirene.....	Gretschianoff
She Was Thine (with cello obbligato), new.....	M. Ivanoff
Nina Dimitrieff.	

Ivan Eisenberg accompanied the Dubinsky numbers and Egon Putz those of Madame Dimitrieff.

Mr. Dubinsky's understanding of the possibilities of the cello and his admirable technic quickly brought him into favor with his audience and encores were demanded after each appearance.

Mme. Dimitrieff is not unknown to New York music lovers, judging from the good sized and friendly audience which finally assembled. Mme. Dimitrieff sang in Russian, French and English, showing much temperament and a voice of pleasing quality. The soprano understands well how to produce a delightful piano tone as well as legato, evident in Hahn's exquisite "L'heure Exquise."

Encores and repetitions were demanded in no uncertain manner, and Mme. Dimitrieff graciously responded in most instances.

The soprano has spent some time recently in Russia, singing and gleaning new songs in Russian for the program, several of which she gave on Sunday evening with telling effect.

For the National Institute Members.

The immortals, who recently met in Chicago, voting women ineligible as members, might read the following (translated) with interest and benefit, as showing what an older nation does for woman:

The title of Royal Professor has been conferred upon Fräulein Dr. Rahel Hirsch, many years assistant in the Second Medical Klinik, Berlin; another link in the chain of women's rights. Fräulein Hirsch is the first German woman doctor to be thus distinguished.—Deutsche Medicinische Wochenschrift.

The following cablegram has been universally published in American papers, showing the progress of woman in Germany:

Dresden, Saxony, December 2.—The Saxon war ministry has been testing a powder recently invented which produces stupefaction. It is claimed the gas from a single bomb has thrown several hundred men into a deep sleep lasting seven or eight hours. The inventor is a woman, Ida Boehm, and the Prussian military authorities have asked her to go to Berlin to demonstrate the efficacy of her invention.

MOZART SOCIETY PROGRAM COMPRISED OF CADMAN WORKS.

Popular American Composer Again Reveals His Splendid
Gifts in the Presence of a Distinguished
Audience at Hotel Astor.

Charles Wakefield Cadman furnished the program at the New York Mozart Society second musicale, held at the Hotel Astor, New York, Saturday afternoon, Decem-



CHARLES WAKEFIELD CADMAN.

name, the program should be entirely devoted to the works of one of America's best known composers, among which appeared a group of characteristic "Indian songs."

For his adaptation of the Indian melodies to songs alone, however, Mr. Cadman's reputation as a composer is not based. One who has followed closely the columns of the MUSICAL COURIER "Progress of American Music" page cannot but have observed the widespread popularity of the Cadman compositions.

As the opening number of the Saturday afternoon program a new trio in D major, opus 56, appeared. This work, which is full of melody and rich in harmony, was excellently played by Miss Divinoff, Mr. Gruppe and Mr. Cadman. Only two of the three movements were heard on this occasion. It was performed in its entirety on Monday evening of this week, before the New York Manuscript Society and evoked great enthusiasm. This new Cadman trio will be reviewed in the report of the Manuscript Society concert, to appear in next week's MUSICAL COURIER.

Two groups of songs, "The Sea Hath a Thousand Moods," "At Dawning," "The Sun of Love," and "I Found Him on the Mesa," "The White Dawn Is Stealing," "From the Land of the Sky-Blue Water," "The Moon Drops Low," were given effective interpretations by Mr. Shenk.

Good tonal balance and unity of delivery made the song cycle "The Morning of the Year" (part two of the program) very pleasing. This work, based upon words selected from works of the modern parts by Nelle Richmond Eberhardt, is made up of piano prelude and intermezzo between parts one (March and April) and two (May), recitatives and solos as well as the quartet. In this Mr. Cadman has well caught the spirit of spring with its varying moods.

Again the members of the Mozart Society, of which Mrs. Noble McConnell is president, proved their good taste in the selection of artists and their reputed hospitality in their entertainment of the afternoon.

Search in California.

Frederick Preston Search, the American cellist, played in Santa Barbara, Cal., December 4. Regarding this concert a notice has been received by the MUSICAL COURIER stating that the recital given in the Potter Opera House was a brilliant success. The audience was large and most enthusiastic; the Dvorák and Klughardt concertos were wonderfully played; the MacDowell numbers were well received, and Search's latest composition, minuet in D major, played for the first time, elicited enthusiastic applause.

ber 6. Ann Ivins, soprano; Corinne Welsh, contralto; Franklin Lawson, tenor; J. Louis Shenk, baritone; Ida Divinoff, violinist; Paulo Gruppe, cellist, were the able assistants.

It is interesting to note that just 122 years after the death of the great Austrian composer (Mozart died December 5, 1791), at the musicale of a society bearing his



At her New York Recital on December 3rd, the critics wrote as follows:

H. E. Krebbel in the Tribune: "A pianist who brings a beautiful message and proclaims it with intense seriousness whenever she appears before our public."

Max Smith in the Press: "Some of the most enjoyable piano playing heard thus far in a season overcrowded with experts of the keyboard."

Richard Aldrich in the N. Y. Times: "She brings a fresh and individual point of view to the music she interprets. She rose at once to a lofty stature from these child-like things in Brahms' F minor sonata."

W. Henderson in the Sun: "She plays with much spirit, with something like masculinity of style, with an excellent technic and, above all, with musical intelligence."

A GREAT ARTIST— A SUPERB RECITAL

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Charles H. Meltzer in the American: "Few pianists of the day could have interpreted this work with the fine poise and lofty style which made her rendering of it worthy of the applause that it received."

Henry T. Finch in the N. Y. Eve. Post: "Simply superb, worthy, indeed, of Paderewski himself, was her playing of the most popular of polonaises as an extra, at the end of the recital, when devotees crowded to the stage and demanded more."

Sylvester Rawling in the Eve. World: "Unfolding them (Kinderseinen) with all the simplicity and tenderness and self-effacement that could be wished. Next she gave Brahms' sonata in F minor, op. 1, the playing of which she infused with poetic imagination as well as fire."

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SAN FRANCISCO OPERA HOUSE TRIBULATIONS.

Municipal Opera Scheme in Civic Center Vetoed by the Mayor—Mr. Metzger Writes an Interesting Account of This Unique Subject—He Also Tells of the Conversion of the Tivoli from an Operatic into a Moving Picture House—Tetrazzini and Ruffo Concert Tour of United States and South America.

San Francisco, Cal., November 26, 1913.

San Francisco has been in the throes of an operatic war, as it were, during the last few weeks. If Johann Strauss had lived in San Francisco at this time he might easily have secured new material for his "Merry War," and Noah Webster might have changed a well known noun into "Uproar House." Two supposedly dignified daily morning newspapers devoted their front pages to accusing Mayor Rolph of all kinds of conspiracies and deep and dark designs against the good name of the community, and the politicians had a lively time explaining why the fate of the future Governor or Senator from this territory depended upon the fate of the municipal opera house. To a disinterested onlooker this whole episode was the funniest experience that came into his life. And to an outsider it proved the fact that, notwithstanding its metropolitan pretensions, San Francisco is in many respects somewhat provincial, for when daily newspapers put aside the important news of the time and devote col-



SAN FRANCISCO'S NEW CITY HALL.

ums of space to recriminations of the citizens of a community on a purely local question, and one which is of no great importance to the outside world, there surely exists an element of provincialism which does not fit well into the reputation which an exposition city is desirous to obtain. And let us see what all this fuss was about.

■ ■ ■

Some two hundred wealthy society people were induced to promise to subscribe \$850,000 for an opera house which was to be erected on property belonging to the city and valued at \$1,000,000. This opera house was to form one of a group of buildings designated as the "civic center." The society people or their spokesmen called this offer a generous gift to the city of San Francisco and wanted to be heralded as public benefactors. But instead of making this opera house a gift to the city, they imposed conditions under which they were willing to fulfill their promises of donating that much money. Any one who paid \$15,000 toward this building was to have the right of reserving a box until twenty-four hours before a performance. Any one who subscribed \$2,000 was entitled to two seats which were to be kept for him until twenty-four hours before a performance. If he wanted to occupy these seats he had to pay for them up to within twenty-four hours of the performance. Then the Musical Association of San Francisco wanted ten directors on the board, while the city of San Francisco was to have only five directors. In other words, instead of the edifice being really a municipal opera house it would have been a private opera house built upon public property. In a test case brought before the Supreme Court of California that tribunal declared such an arrangement illegal. Now instead of being satisfied with this decision, attorneys were engaged to find ways and means to "skirt" around the decision of the Supreme Court and word an ordinance in such a way that it came literally within the law, although spiritually it would still be a private organization on public property.

■ ■ ■

Such an ordinance was finally drawn, the only important difference between it and the first ordinance being that it gave the opera house in trust to the city, but retained the management and nearly half of the seats. The ordinance was passed through the Board of Supervisors, but when it came to signing this ordinance the Mayor of San Francisco, having discovered its little "jokers," refused to ap-

pend his signature and boldly vetoed it. And then the trouble began. A mysterious object was said to have inspired the Mayor to commit this dark and awful deed. One paper, in an editorial, actually accused the Mayor of having been responsible for one of the greatest calamities that ever befell San Francisco, not even excepting the disaster of 1906. The Union Labor Party was accused of having influenced the Mayor to commit this awful crime in order that it could make him Governor of California next year. The Mexican War, the Currency Bill, the political situations in China, Europe and other parts of the world—all were set aside, and the Uproar House War was given free reign on the front pages of our "great" daily newspapers.

■ ■ ■

Every one seemed to have forgotten that San Francisco used to have a beautiful opera house before the fire, and that a city that has passed the half million mark would not have to wait long until some one would build an opera house. No one seemed to think that Los Angeles, New York, Philadelphia, Boston and Chicago have opera houses to be proud of. No, it must be a municipal opera house or nothing. The wealthy society people wanted to make a generous gift to the city, but they must make their conditions and demand the price for such a generous gift. To give something unselfishly—really to bestow a generous benefaction upon their community without reserving any special privileges—why, perish the thought! They would not think of such a thing! Who could be so foolish or so utterly lacking in business sense as to ask any one to make a present to the city of San Francisco, free of all conditions and taxation? Oh, no! When you give \$850,000 toward an opera house, which must be built upon a \$1,000,000 dollar lot belonging to the city, the people ought to welcome such a generous gift with open arms, and ought to be glad that they can hear grand opera for one dollar in the gallery or two dollars in the "family circle." The readers of the MUSICAL COURIER must not forget that the ordinance did include the reservation of 400 seats in the "family circle" for the people, up to twelve o'clock of the day of an evening performance. Oh, yes; 856 seats (including all boxes and loges) were reserved for the society people who donated \$850,000 (or promised to donate it), and 400 seats, in the family circle, were reserved for citizens of San Francisco who donated a lot worth \$1,000,000.

■ ■ ■

As to the business possibilities of such an enterprise—why, no one ever thought of that. For instance, it did not occur to the wise attorneys who handled this ordinance that there might just be a possibility of grand opera companies objecting to appear in an opera house where 856 seats (including all boxes and loges) were reserved till twenty-four hours before a performance, without compelling the subscribers to pay for these seats. They never imagined that it would be impossible to dispose of all these seats at the last moment. I would like to see the face of the manager of the Metropolitan Opera House or the Chicago Grand Opera Company when he is told that the San Francisco engagement included reservation of all the best seats in the house until twenty-four hours before the performance, when the subscribers could give notice that they do not want the seats for the next day. When you tell the opera house enthusiasts of this unbusinesslike condition in the ordinance, they say: "Ah, well! This can all be adjusted afterward."

The truth of the matter is our society people want an opera house which they can manage themselves and which they can practically monopolize, but they have no way of placing it upon attractive property and so they want it in the "civic center." They are actually not building an opera house for the city of San Francisco but for themselves, and nevertheless they want the city to make them a present of a valuable piece of real estate—and still maintain that they are generous and big-hearted. Have you ever heard of such nonsense? If they only would concede the citizens some kind of right in the matter—some kind of a privilege, but outside of reserving 400 seats in the family circle and permitting a minority representation of five members on the board of directors, the citizens have no right or privilege, although they give a piece of property worth one million dollars and exempt the opera house from license or any other taxation. And still these people cannot understand why any one objects to this kind of a contract. "Can you beat it?"

■ ■ ■

There is another little condition in this ordinance that would surprise those who wanted to rent this edifice. Special emphasis is laid upon the fact that neither the Musical Association of San Francisco nor the subscribers to the fund nor the city of San Francisco can be made responsible for any debts or any deficits that may accrue from the management of such an opera house. Well, who is going to pay them? It says then that all the money must come from rents, etc. So that in case the opera house needs money the company that is playing there must put up enough to pay all expenses, and if there is a deficit why it must come from the rents—there you are! How

JULIA CULP
In America after January 1st, 1914

EXCLUSIVE DIRECTION, ANTONIA SAWYER

would the Metropolitan Opera House Company like that? Mayor Rolph vetoed the ordinance because he objected to a number of unfair conditions, which afterward would have brought serious trouble, including litigation in the courts. The Musical Association wanted to keep politics out of it, and now it has started politics before the opera house is a certainty. There are politics in every institution managed by a big number of people. And no one can tell me that the fifteen directors of the so called municipal opera house would not have been called upon to do "politics" for friends who want favors from such opera house. Why, there are politics right now in the Musical Association during the course of the symphony concerts. And these politics are not any better than the politics of city officials would be. For we have neither a real permanent orchestra nor an adequate number of concerts, although they promised all of that when they asked for money for the enterprise.

* * *

San Francisco is very anxious to have an opera house. But it wants either an opera house controlled by the city, or it wants an opera house controlled by private interests. It cannot have both. Already preparations are being made by which it may be possible to overcome the Mayor's objections and prepare the ordinance in a way more conformant with genuinely public endowments. The subscribers are now being approached by the supervisors to consent to abandoning the clauses reserving special privileges for them and be satisfied with reserving their seats upon payment of a season ticket. It is also suggested in this new proposition to make the board of directors consist of five officials of the city of San Francisco, five members of the Musical Association of San Francisco and five members to be chosen from the citizens. The deciding vote is to be vested in the president of the University of California, who is also to be a member of the board. It is not likely that this proposition will find favor. I believe that Mayor Rolph will insist upon an unconditional endowment or gift to the city of San Francisco or nothing. And I further believe that the subscribers will finally give in, for they are sufficiently public spirited to understand the principle of this thing, although they may have been temporarily misled by one or two of the leaders of the movement who possibly had some selfish ends in view.

* * *

In conclusion, I desire to quote Mayor Rolph's reasons for his veto:

The proposed ordinance provides that the trustees to be appointed thereunder "shall designate either a box, loge or seats for each contributing member of such association, and the contributor to whom a box, loge or seats is or are so assigned shall always have the prior right to the use of such box, loge or seats at any public performance given in said opera house, and may dispose of said right by deed, will or gift, provided that each holder of such right shall pay for the use of such box, loge or seats, when used by the holder at the same rate and scale of prices as are to be charged to the general public; and provided that the holder of such right exercises his said right to the use of said box, loge or seats for any performance at least twenty-four hours before the beginning of the performance; and, provided further, that the number of boxes, loges and seats which may be so assigned shall be limited to forty boxes, thirty-one loges and 350 seats."

This clause confers upon the donors, their heirs and assigns forever, a right prior to the right of the general public, to the use of public property. The private donors, according to the bill, are to contribute \$850,000, more or less, toward the cost of erecting an opera house to be built upon a parcel of land belonging to the public, in the civic center, one of the approximate value of one million dollars. In other words, the public are to contribute toward a municipal opera house more than the private donors contribute, while the bill provides that "at least 400 seats in what shall be known as the 'family circle' in said opera house shall always be reserved for citizens and inhabitants of San Francisco up to and including 12 o'clock noon of the day of any evening performance."

The private donors, contributing less than the public, are given the prior right and the best seats in the house, including forty boxes, thirty-one loges and 350 seats, aggregating approximately 856 seats, not restricted to the family circle. The proposed ordinance provides that the opera house shall be controlled by a board of fifteen trustees of whom one shall be the Mayor, one a member of the Board of Supervisors, one a member of the Board of Education, one a member of the Board of Park Commissioners, one a member of the Board of Library Trustees, and the remaining ten of whom shall be named by the Mayor. A demand is made upon me by the respective contributors as a condition precedent to the gift of \$850,000, that I shall name as trustees persons selected by the Musical Association. When the board of trustees is appointed, two-thirds of the entire number—namely, ten members—constitute a self-perpetuating body, vacancies in which are to be filled by the surviving members of the group of ten trustees; that is to say, the public, which contributes more than one-half of the cost of the enterprise, shall never have control of the opera house erected on city property. . . . I perceive no method whereby the organic law and the principles of our government can be reconciled with your ordinance otherwise than by the direct amendment of the charter through the vote of the people.

* * *

Just about the time that this opera house controversy began, Manager W. H. Leahy of the Tivoli Opera House announced one fine morning in the daily papers that owing to lack of adequate support the Tivoli was to be changed into a moving picture theater. He added that he believed that this sort of entertainment is what the people wanted, and he bowed to the will of the majority. Therefore, beginning with today, the Tivoli Opera House has been joined to the large array of moving picture theaters and the old musical landmark has been added to the recollections of the great past. There has been much speculation

as to the reasons for the non-support of the Tivoli on the part of the public. Mr. Leahy is no doubt sincere in his belief as to the public's passion for moving pictures. Nevertheless I cannot understand how it is possible that thousands of theater loving people would be willing to exchange high class performances for the moving picture productions. I believe that the secret of the success of the moving picture houses must be sought in the moderate prices and in the comparatively long time of the duration of a performance. There was a time when the Tivoli Opera House gave excellent productions at twenty-five and fifty cents, and in those days the public flocked to the theater. Nowadays certain moving picture productions charge the same prices. I believe that if a theater presented the new comic operas and musical comedies, with a first class company at twenty-five and fifty cents, the public would not prefer the moving pictures to such productions. Indeed we have an example here now. At the Gaiety Theater a new musical comedy has been running for the past six weeks and will remain two weeks more. The business has been big during this time, although the company has been more expensive than the prices of admission justified. Still I believe that the Tivoli Opera House could be made to pay by giving the newer comic operas and musical comedies, with occasionally an old comic opera thrown in.

* * *

Mr. Leahy does not believe that there are sufficient vocal artists willing to study repertoire to make the Tivoli profitable. He claims that the salaries are so high as to make moderate prices of admission an impossibility. He also claims that the modern comic opera singer does not want to go to the trouble and annoyance of studying a new opera for every week. But I think if the necessary talent can be secured, even if it be new talent instead of experienced talent, and the necessary amount of new comic operas with the adequate mounting and costuming, productions could be kept longer than a week before the public. Throughout the United States there is now a tendency on the part of the public to support first class productions at moderate prices of admission. The managers will simply have to find a way to meet the public demands. If they do not find such a way, they will have to close up their theaters. A little less extravagance on the part of singers' salaries and a little less financial frenzy in the box office could easily adjust matters.

* * *

Mr. Leahy leaves for the East early next week to attend to a concert tour which he and Andreas Dippel have arranged for Tetrazzini and Titta Ruffo. This tour will include the United States and South America and Mr. Leahy informs me that already all the available dates have been taken. There is no doubt about the financial success of an enterprise which includes such two immense drawing cards as Tetrazzini and Titta Ruffo. I should not be surprised if the prospect of this tour upon which Mr. and Mrs. Leahy will accompany the artists contributed a large share toward the sudden decision of getting rid of any responsibility in the conduct of the Tivoli Opera House on the part of Mr. Leahy. That this change is a sad blow to the musical pride of San Francisco cannot be denied, and it is only hoped that the time will not be too far distant when the Tivoli will again serve its educational purposes. A loophole is left, for Mr. Leahy made it a condition of the lease that one month (March) of each year must be reserved for a season of grand opera, and the company that will visit this city on those occasions will no doubt be the Chicago-Philadelphia Company, which is booked here for next March.

ALFRED METZGER.

Suspicious.

"Beats all, how them city folks
Git so crazy over things!
Toot horns on election night;
Clap, when that Ker-oo-so sings.

"Think a race ain't enney good,
'Less some darin' feller's killed.
Leave their work an' stand around
When an orto party's spilled.

"They've ben turkey-trottin' all,
Dancin' tango steps an' such.
Now there's sunthin' else come up—
What it is jest beats th' Dutch!

"Here's The Weekly Clarion tells
Sunthin' new is all the talk.
Wonder what 'hetch-hetchy' means?
Queer place, mother, that New York!"

"Never you mind, Abner Dean,
Readin' bout new fangled ways!
It ain't moral! It's some dance;
Or p'raps one o' them low plays!"
—Ella A. Fanning.

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inent artists who will give a program of Christmas carols in Orchestra Hall, Sunday, December 21, under the management of F. Wight Neumann.

Teresa Carreño, the famous pianist, will include compositions of Bach, Beethoven, Chopin, Brahms, Schubert and MacDowell in her program to be given December 28 at the Studebaker Theater under the management of F. Wight Neumann.

The Chicago Mendelssohn Club will give its first annual concert on Thursday, December 11, in Orchestra Hall. The soloist will be Reinhard Werrenrath and Leonora Allen assisting.

Mrs. Theodore Parsons announces a series of Twilight Recitals beginning the second week in December. Ernest Voitier, French pianist, will appear the first evening, giving a group of musical miniatures.

The seventh Sinfonia orchestral concert to be given Sunday evening, December 7, enlists for soloist Rose Blumenthal, soprano. The orchestra, under Arthur Dunham, will play the overture "Il Guarany," by Gomez; suite "Gitanilla," by LaCombe, bacchanale from "Samson and Delilah" and "The Entrance of Spring" by Von Blum.

The next Saturday afternoon recital of the American Conservatory will be on January 10. With the new year a number of interesting musical events will take place in which the leading artists of the conservatory will participate. Among those who will appear may be mentioned: Adolf Weidig, Herbert Butler, Robert Ambrosius, Heniot Levy, Silvio Scionti, Mrs. Herbert Butler, and others. Eric Delamarter, the able critic of the Inter-Ocean, will deliver a series of lectures on the Art Song.

Louise Hattstaedt-Winter has returned to the city after a protracted sojourn in the South. This accomplished young artist will be prominently identified with musical events, such as song recitals and concerts.

Sibyl Sammis-MacDermid was the vocal soloist at a private recital in Highland Park on December 3, winning the success that is always hers wherever she sings. The last group of songs was from the pen of her gifted husband, James G. MacDermid, and won much praise. Mrs. MacDermid was the soloist at the initial concert given by the newly organized symphony orchestra at London, Ont., last month, and scored a great success. Mrs. MacDermid was engaged for this concert immediately following her recital in that city in May last. The following criticisms appeared in the local papers:

London Symphony Orchestra, under the direction of Roselle Pococke and assisted by Sibyl Sammis-MacDermid, dramatic soprano, of Chicago, in the Grand, Thursday night, presented a program, the excellence of which promises a great deal for the musical future of the city. Enthusiastically greeted by an appreciative audience, the members of the orchestra, director, soloist and all, acquitted themselves nobly, the concert being truly a credit to London. Mrs. MacDermid has long been known to music lovers as a soprano of the first rank, and her work was highly pleasing throughout the program.

Mrs. MacDermid's opening number, the aria, "Hear Ye, Israel," from Mendelssohn, was sung in a fine, rich voice of brilliant tone and quality. It was well received by the audience, but the following shorter numbers were, perhaps, more delightfully charming. Schubert's serenade and Wolf's "It Is the Spring," rendered in the German, and Gounod's waltz song from "Romeo and Juliet," sung in the French, showed MacDermid peculiarly at home. Other numbers of unusual beauty sung by Mrs. MacDermid were "Sacrament" and "If I Knew You" both by her husband, James G. MacDermid, formerly of London; barcarolle by Johnson; "May, the Maiden" by Carpenter, and "Heart o' Me," the words by Herbert Vandervoort, editor of Canada Monthly, and the music by Mr. MacDermid, the latter song proving a very delightful encore number. MacFayden's "Cradle Song," a lullaby of surprising beauty, was one of the finest numbers by Mrs. MacDermid.

Mrs. MacDermid graciously responded with a number of encore numbers which seemed all too few to the delighted audience.—London (Ont.) Advertiser, November 7, 1913.

Sibyl Sammis-MacDermid, who assisted the orchestra, is a dramatic soprano of wide range, brilliant execution, and rich and incisive vocal tone. The grand aria, "Hear Ye, Israel," Mendelssohn, was sung with dramatic force and fervor, and received with favor and applause. In fact, Mrs. MacDermid was an unqualified success with her auditors. Everything she sang was well received, while two and three encores were not at times considered too much in the way of popular testimony.—London (Ont.) Free Press, November 7, 1913.

Titta Ruffo, accompanied by his brother and Signor Parelli, of the Chicago Grand Opera Company, visited the Chicago Musical College last Thursday, and inspected this old school from the stage of the theater to the recital hall on the sixth floor. They visited the studios, rehearsal halls, and renewed acquaintance with Leon Sametini, Maurice Rosenfeld and numerous other members of the faculty.

Saturday morning, December 6, in the Ziegfeld Theater, pupils of the Chicago Musical College School of Acting, presented two offerings, a one act play, "Love's Awakening," by H. J. Roumlig, under the direction of J. H. Gilmore. Immediately following the dramatic produc-

tion, students of the School of Opera, under the direction of Adolf Muhlmann, gave three acts of "Freischütz." The Ziegfeld Theater was filled to the last row, and a more praiseworthy duo of offerings were never previously given under the direction of the Chicago Musical College. The students acquitted themselves with the success of professionals, and both entire productions were handled in a manner worthy of artists.

Rosemarie Blaine, who has received her entire musical education in the Chicago Musical College, was engaged last week to understudy Emma Trentini, in "The Firefly." She made her first appearance at the Studebaker last Saturday, in Chicago, and her next appearance will occur in Cincinnati, whither Mme. Trentini and her singers went from here. Miss Blaine was engaged after she had sung one song for Mme. Trentini, and was immediately given the leading understudy part. She will sing twice a week during the tour, in order to let Mme. Trentini rest her voice.

The December dinner of the Ziegfeld Club was postponed and a buffet lunch was served in the Savage Club Rooms, after the Chicago Musical College faculty concert in Orchestra Hall, last Tuesday evening. Among the guests were a number of operatic stars now singing here with the Chicago Grand Opera Company.

Concerts by the preparatory departments of the Chicago Musical College will be given in Recital Hall each Wednesday evening during the month of December, with the exception of Christmas week.

The Chicago Musical College faculty concert last Tuesday evening brought forward a number of artists of rare talent, including Burton Thatcher, baritone; Rudolph Reuter, pianist; Mabel Sharp Herdien, soprano, and Leon Sametini, violinist. The orchestral numbers under Karl Reckzeh were skilfully done and a new composition of Adolf Brune was heard here for the first time, making a good impression. The soloists were excellent, particularly the singing of Mabel Sharp Herdien, an artist of the highest order, is deserving of special mention. On this occasion she rendered the Ave Maria from Bruck's "Das Feuerkreuz" with skill.

Della Thal, pianist, will be heard frequently during the current season in Chicago and elsewhere. She has been engaged to give recitals before the Woman's Club of Sioux City, Ia., on December 27; in Monmouth, Ill., on January 20, and in Chicago, January 15th, for the Johanna Club, one of the oldest organizations in the city. A number of engagements now pending will be announced later.

David Bispham, who appeared at the Majestic Theater here the week of September 8, made a profound impression with the audiences that crowded that house.

Hemus Pupil Sings Well.

Ethel Kinnaman, contralto, a pupil of Percy Hemus, New York, must have been astonished when she arrived at "The Clinton," 253 West Forty-second street (the Hemus studios), for upward of two thousand people were crowding about the entrance, as if eager to hear her recital. First impressions are frequently wrong, however, which was the case this time, for the crowd was drawn thither by the report of a fire inside, which however had

been promptly subdued. Miss Kinnaman braved the smoke, and was soon singing a program of eleven numbers, including the Saint-Saëns "Samson" aria, Tchaikovsky's "Farewell" ("Joan of Arc"), and songs by various modern composers. Her voice has wide range and power, and she sings with understanding of the text; the right word describing her singing is "beautiful."

Joseph Stoopack Plans for "Lamba."

The Lamba' Theater, New York, was crowded to overflowing on Sunday evening, November 30, on the occasion of the Lamba Thanksgiving Gambol. The program presented by the members received the enthusiastic applause which inevitably greets the well known talent and accomplishments of this celebrated club.

One number on the program, however, created a decided surprise, when Joseph Stoopack, a pupil of Ovide Musin, appeared with his violin and showed that although but a youth of thirteen, he has all the poise, brain power, genius and technical strength and facility of a full grown man and artist. Added to a depth of feeling and quality of tone full of color there was the mangetism of a poetic and very seriously modest personality, combined with a sturdiness of physique which warrants the belief in a great career for young Stoopack. He caught and held his audience from the first measure, and no artist could find anywhere auditors of greater understanding and ability to appreciate him than that which the Lamba afforded, composed as the club is of actors, artists and musicians, professional and amateur.

Distinguished members of the club flocked about Mr. Musin to express their wonder and appreciation of his pupil, and of Musin's success in developing the natural gifts of young Stoopack. Their praise was unqualified, and pride was manifested that this perfection should have been developed right here in our own New York.

Joseph Stoopack's numbers were: Concerto No. 3 (andante), Saint-Saëns; oriental, César Cui; "Valse de Concert," Ovide Musin.

Adele Krueger Sings for German Press Club.

It was on "Ladies' Day" at the German Press Club, of New York, where Adele Krueger was heard during the first year of her professional career. Wednesday of last week, December 3, Mme. Krueger's charming voice was heard again on the afternoon set apart by the German journalists for the annual musicale and reception in honor of their fair guests.

The popular soprano received a cordial welcome and was showered with flowers. First she sang "Un bel di," from "Madama Butterfly"; then she interpreted "In dem Schatten Meiner Locken," by Hugo Wolf. She was recalled, and by special request of several guests sang "Zueignung," by Richard Strauss, a song, by the way, which was in her group when she made her previous appearance at the club house down at 21 City Hall place.

Sunday afternoon, November 30, Mme. Krueger sang at a musicale given by Mr. and Mrs. August Stumpf at their residence in Stapleton, Staten Island, for which the Bruchhausen Trio also was engaged. Mme. Krueger's numbers for this engagement were Massenet's, "Elégie" (sung with cello obbligato) and the Santuzza aria from "Cavalleria Rusticana."

Mme. Krueger has several bookings in New York State for the early winter, one a joint recital in Poughkeepsie with Mme. Rider-Possart, the pianist.

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Lillian Dove Busy with New Songs.

Busy from morning until night, Lillian Dove, the well known soprano who has been heard on so many occasions to the delight of large and enthusiastic audiences, is working hard to add still more new songs to her already ample repertoire.

Mrs. Dove, who, it will be remembered, scored a brilliant success not long ago at a concert in Rahway, N. J., an account of which appeared in these columns at the time, is coaching with Byford Ryan, the well known New York teacher of voice, in an effort to prepare even more thoroughly her long list of songs which she intends using at her remaining concerts this season.

It is the modern concert song that Mrs. Dove likes best and it can truly be said that this type is well suited to her soprano voice. She is a capable singer and not only is the possessor of a pleasing style and remarkable stage presence, but she also has a magnetism which draws her hearers to her from the very start.

Much is to be expected from Mrs. Dove this winter. Already she has become a necessary factor in many annual church musicales, and as a concert singer is much in demand. Her appearances at musicales which are being arranged by numerous suburban churches promise to occupy much of her time between practice and concert engagements.

Seagle Appreciated.

That Oscar Seagle is having continued success during his Western tour is shown by the following letter upon which comment is unnecessary:

KANSAS STATE NORMAL SCHOOLS
Emporia, Kan.

November 22, 1913.

Oscar Seagle, Chattanooga, Tenn.:

MY DEAR MR. SEAGLE—I am enclosing two copies of the comment concerning your recital here last Tuesday evening. The concert was a grand success and the natives are still talking about you and Mr. Nat. The director of one of the "Schools of Music" here in

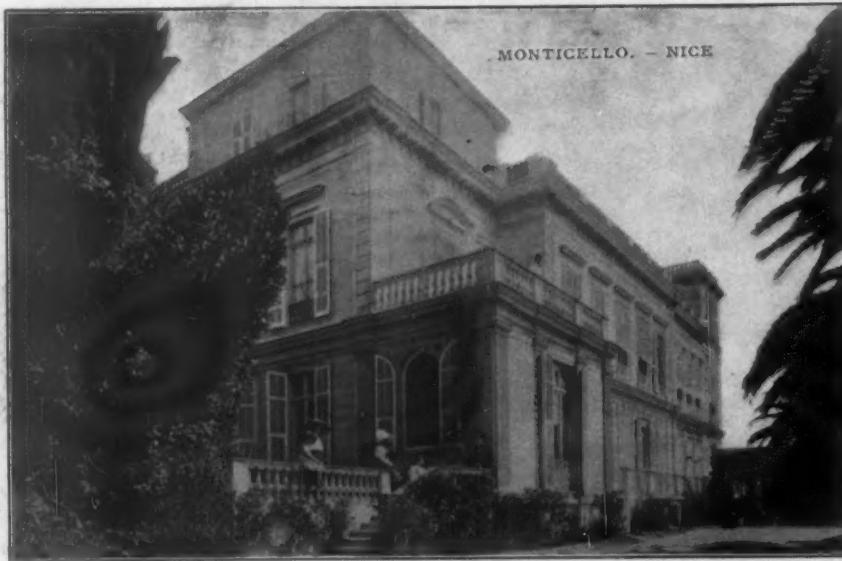
town called on us the morning after the recital and said that your recital "was the best ever given in Emporia."

With the heartiest greetings and best wishes, I am,

Very sincerely,
(Signed) CARL LINDEGREN.

Dr. William C. Carl Plays at Bagby Musical.

Dr. William C. Carl, the celebrated organist, took part in an interesting program presented at the 25th Bagby Morning Muscale given at the Waldorf-Astoria Hotel, New York, on Monday morning, December 1. Dr. Carl accompanied Fritz Kreisler, the famous violinist, on the



MME. SEMBRICH'S NEW HOME, "VILLA MONTICELLO," AT NICE.

organ, in Handel's "Largo"; this was one of the most interesting numbers on the program.

Music is not merely a study; it is an entertainment; wherever there is music there is a throng of listeners.—Bryant: Prose writings. "Music in the Public Schools."

Sembrich's New Home.

Alma Gluck, one of the most admired of America's operatic and concert sopranos, is due to arrive from Europe this week. She has been visiting Mme. Sembrich at the latter's new home in Nice, and during her stay there Mme. Sembrich has taken great delight in coaching the famous soprano in the concert repertoire in which he is to be heard this season.

Mme. Sembrich's beautiful villa is one which would tempt most people to remain at home; however the great diva has been prevailed upon to make a short European tour this winter, when she will fill a few concert engagements in the larger European cities, although she had previously intended not to concertize at all this season.

The Wolfsohn Bureau, of New York, which is managing Mme. Gluck's tour, reports that her time is practically filled from now until June.

Mehan Studio Recitals.

John Dennis Mehan and Mrs. Mehan will continue their well known studio recitals in Carnegie Hall, New York, during the season, as in former years, when a large company of people interested in music and associated arts invariably filled the studios. Many of those who will be heard, beginning in January are well known opera, concert, oratorio and church singers, such as Mary Jordan, John Barnes Wells, Edwin Orlo Bangs, etc.

The list of those to appear, as compiled to date, is as follows: Sopranos—May Evans Bryant, Helene Denice, Isabel Irving, Cora Winston. Contraltos—Mary Jordan, Mary Kendal, Helen Latham, Mary Browne, Orpha Howel. Tenors—John Barnes Wells, Edwin Orlo Bangs, Thomas Phillips, Joseph Mannerling. Basses and Baritones—John Meyers, Thomas Calder, Alvin Gillett and Robert Malowney.



MUSIC ROOM IN MME. SEMBRICH'S VILLA.

In this beautiful abode Alma Gluck has been coaching with the great diva. Mme. Sembrich (left) and Alma Gluck are shown in this picture, which was taken during a strenuous period of study and work.

McClure Bellows Praises Flonzaleys.

J. McClure Bellows, musical critic for the St. Paul (Minn.) Dispatch and Pioneer Press, had the following to say in that paper of November 26 concerning a recent performance in that city by the Flonzaley Quartet:

"The public which attends concerts of chamber music by a string quartet is necessarily small. This is doubtless due to the fact that such music demands not only intelligent listening for its appreciation, but also exacts a high standard of intelligence for its complete understanding and enjoyment.

"The audiences for such music do not respond to its invitation with the same alacrity that a popular concert begets interest. The former are developed. Each year the Flonzaley Quartet, which appeared at the People's Church last night under the auspices of the Schubert Club, is steadily and surely building up a public of its own. This public, which is to be found in all the leading cities of the country, has been gathered entirely through the intrinsic excellence of this quartet.

"The large audience present last night at the People's far in excess numerically of that which listened to the quartet last season, was distinguished by rapt attention and live demonstration at the close of each numbers.

"The Flonzaleys have more than mere virtuosity and finished technic to command them. There is a classic refinement about their playing that is all conquering. It is the refinement bred not only of ripe musicianship, but also of a strong familiarity with the highest and best models of musical literature. There is likewise underneath these intellectual qualities a deep sympathetic feeling that may best be described as the loftiest veneration and love for the soul of music. This is heightened by a mutual understanding upon the part of the members of the quartet which has become intuitive. One feels this every moment spent in listening to them.

"The program last night was one of impressive contrast and dignity. It contained Beethoven's quartet in C minor, op. 18, No. 4, and Schubert's quartet in D minor, posthumous. The polished and legitimate expression of the latter afforded once more a striking contrast to the stupendous genius displayed in the former.

"In the Beethoven work there were the characteristic rests accorded to one or two of the players, allowing the imagination to supply the lacking harmony, thus producing clearness and boldness, while in the Schubert quartet, despite its ravishing andante con moto, with the lovely 'Death and the Maiden' theme and variations, one felt that all four parts were working their hardest to hide that thinness of sound which is the drawback of the string quartet.

"The Schubert quartet in D minor may be said, however, to form a connecting link, as it were, between Beethoven and Brahms. It represents a point of attainment whose logical continuation is to be found in the modern string quartet created by Brahms. A more keenly appreciative discrimination of the separate character of these two masterpieces cannot be imagined than that evinced by the matchless playing of them both by the Flonzaleys. It was the *ne plus ultra* of interpretative art and genius. One wished that one might hear these four artists play all sixteen Beethoven quartets—but not at one sitting.

"The suite for violin and cello by the comparatively unknown Emanuel Moor, which was admirably given by Messrs. Pochon and Archambeau, proved to be a work of striking proportions. Moor is a Hungarian composer, who resides at Lausanne, Switzerland, and who is regarded abroad, where he is best known, as belonging in the class which holds Richard Strauss and others of similar type. He lived in New York about fifteen years ago, where one

season he conducted a concert company composed of Lilli Lehmann, Ovide Musin and Franz Rummel. Harold Bauer made known Moor's piano concerto in D major, besides which the latter has composed many songs, a concerto for the violin and another for the piano, seven symphonies and some operas, with a beautiful string quartet that was made known by the Flonzaleys in 1911.

"The suite played last night is modern, but not in the same sense that Debussy is modern. It contained phrases strongly suggestive of Bach, and while thoroughly original, followed more or less the classical model. The melodic adagio is an exquisite piece of writing and was beautifully played. The serious allegro and spirited presto were likewise admirably given. All things said, last night's concert, like its predecessor of last year, constitutes one of the young season's most perfect artistic offerings."

Maud Powell Busy.

That Maud Powell has been very busy, and will continue to be so during the remainder of December is shown

CARL EDWARD,
Duke of Coburg-Gotha, a warm friend
of Burmester.

WILLY BURMESTER.

VICTORIA ADELHEID,
Duchess of Coburg-Gotha and a great
musical enthusiast.



SCHLOSS EHRENBURG,
World famous as the Veste Coburg, where Willy Burmester
is an annual guest of the Duke and Duchess.

by the following engagements filled by the American violinist since September 30: September 30, Monroe, Wis.; October 1, Richland Center, Wis.; 2, Portage, Wis.; 5, Milwaukee, Wis.; 6, Beloit, Wis.; 7, Madison, Wis.; 9, Pontiac, Ill.; 13, Aurora, Ill.; 14, Keokuk, Ia.; 17, Charleston, W. Va.; 21, New York (Aeolian Hall); 23, Attleboro, Mass.; 26, Worcester, Mass.; 27, Portland, Me.; 28, Providence, R. I.; 29, Springfield, Mass.; November 1, Cedar Rapids, Ia.; 3, Mexico, Mo.; 5, Maryville, Mo.; 6, Atchison, Kan.; 7, Topeka, Kan.; 10, Springfield, Mo.; 11, Joplin, Mo.; 12, Pittsburgh, Kan.; 14, Lawton, Okla.; 17, Ardmore, Okla.; 19, Corpus Christi, Texas; 21, San Antonio, Texas; 26, Crowley, La.; 28, Natchitoches, La.; 30, Birmingham, Ala.; December 2, Chicago, Ill.; 3, Atlantic, Ia.; 5, Spencer, Ia.; 8, Duluth, Minn.; 11, Winona, Minn.; 12, Eau Claire, Wis.; 15, Minneapolis, Minn.; 18, Binghamton, N. Y.; 19, Walton, N. Y.

At the violin recital given under the auspices of the University of Chicago Orchestral Association, in that city, December 2, the Leon Mandel Assembly Hall was packed to the doors, one hundred chairs were occupied on the stage, and many were turned away in the rain.

Music is nothing else but wild sounds civilized into time and tune.—Thomas Fuller: "History of the Worthies of England." Ch. 10.

**WILLY BURMESTER, GUEST
OF DUCAL COUPLE.**

Famous Violinist Spends a Week as Guest of Honor of the Duke and Duchess of Coburg-Gotha at Schloss Ehrenburg at Coburg.

Willy Burmester, who is the favorite violinist with many a reigning sovereign in Germany, is an annual visitor to Schloss Ehrenburg at Coburg, one of the most famous, beautiful and picturesque old castles in all Germany.

It was the Duke of Coburg who conferred upon the celebrated violinist the title of "Geheimer Hofrat." Burmester is the only violinist who has been thus honored. He recently spent a week as guest of honor of the Duke and Duchess in their beautiful old castle, which the present sovereign has had renovated inside and fitted out with modern comforts; at the same time the medieval character of the old burg has been retained.

During Burmester's stay at the castle a court concert was given, which was attended not only by the Coburg

ducal family, but by many interesting members of the nobility from abroad. The Duchess Maria, mother of the present reigning Duke and only daughter of the late Czar of Russia, was also present; she takes a keen personal interest in Burmester and his career. Her consort, the late Duke of Coburg, was himself an excellent violinist and an enthusiastic collector of violins.

The German Empress, Augusta Victoria, and the Crown Prince are also among Willy Burmester's staunchest admirers.

When Burmester was living at Darmstadt the Grand Duke of Hessen was a frequent visitor at his house.

Sousa Delights Atlantans.

Atlanta, Ga., November 22, 1913.

Atlanta music lovers enjoyed a treat during the entire week of the Automobile Show at the Auditorium. Beginning with November 11, Sousa and his Band gave two afternoon and evening performances of one hour each. The assisting soloists were Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist. On Thursday evening, which was "Society Night," a special program was rendered, which was greatly enjoyed. At each performance "The March King"

was very generous in the matter of encores, and his stirring marches were greeted with rounds of applause.

Friday evening, November 14, at the Tabernacle, the Chicago Glee Club gave a recital which was highly enjoyed by those present.

LILLIAN H. FOSTER.

Van York Studio Items.

John Young, the well known New York tenor, appeared with the Haydn Choral Society in the performance of Coleridge-Taylor's "Hiawatha" at Danbury, Conn., on December 8. Other prominent artists of the Theodore van York studios, 21 West Thirty-eighth street, New York, who appeared at a concert given in the Hotel Gotham, on December 2, were: Miss Turell and Loraine Oshorn, altos; Blanche Heywood and Mrs. Aaron Clafin, sopranos, and Roy W. Steele, tenor.

Flonzaley Quartet in Brooklyn.

An appreciative audience greeted the Flonzaley Quartet at the Brooklyn Academy of Music last Sunday afternoon, December 7.

The program was the same as that given in Manhattan at Aeolian Hall on the evening of December 1, and which was reviewed in last week's issue of the MUSICAL COURIER.

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BOSTON PREMIERE OF FLORENT SCHMITT SUITE.

"The Tragedy of Salome" Played by Boston Symphony Orchestra at Seventh Pair of Concerts—Fritz Kreisler, Soloist—Mme. Gadski's Song Recital—Flonzaley Quartet Gives First Concert in Its Boston Season.

Boston, Mass., December 7, 1913.

The seventh pair of Boston Symphony Orchestra concerts, November 28 and 29, were notable for a first performance in Boston of Florent Schmitt's orchestral suite based on the poem of Robert d'Humiere, "The Tragedy of Salome," and for the marvelous playing of that peerless violinist and artist, Fritz Kreisler, who was heard in Mozart's concerto in D major and Vivaldi's concerto in A minor. The remaining orchestral numbers were the Cherubini's overture to "Anacreon" and Lalo's overture to "Le Roi d'Ys." Schmitt's music, originally written for a "mute drama" based on the above mentioned poem of D'Humiere and performed in Paris by Loie Fuller and her associates, was later elaborated and made into the suite heard at these concerts. In this work Schmitt has written music of true oriental atmosphere and color, which is never commonplace or banal. His themes have unmistakable originality and character, and his development of them is more than interesting—it is amazingly convincing.

■ ■ ■

Mme. Gadski, in a program of for the most part familiar masterpieces of song, revealed novel and unexpected pleasure at the Sunday afternoon concert of last week. Her singing on this occasion was distinguished by vocal beauty as well as the more subtle qualities of imaginative and sensitive song interpretation. Edwin Schneider beside playing excellent accompaniments for the singer, figured also on the program as composer of the charming song, "Your Eyes," which was received with marked favor by the audience, and had to be repeated.

■ ■ ■

Josef Hofmann gave an all Chopin program at Symphony Hall on the afternoon of December 2. It was not a performance for the sentimental or romantic adorers of Chopin, though Mr. Hofmann's playing was by no means emotionless. The predominating qualities in his interpretations were, however, dignity, restraint and normality. There was no attempt to make Chopin saccharine and soulful, a fact which doubtless accounted for the small audience present.

■ ■ ■

Some weeks ago there occurred in this city a musical event, which though decidedly worthy of mention, was

not recorded in these columns on account of its being out of regular musical channels. It was the appearance of David Bispham at B. F. Keith's Theater and was significant not only because Mr. Bispham is a great artist, but because this fact was immediately recognized and appreciated by the patrons of vaudeville, people whom it has been generally supposed would not respond to the high type of art represented by Mr. Bispham. That this is but another of those popular fallacies which need but the courage and conviction of a man like Mr. Bispham to disprove, was unquestionably proven by the universal response he met with in this, as in the other cities of his tour.

■ ■ ■

A song recital was given by Edward Lankow, bass, assisted by Robert Pollak, violinist, and Jessie Davis, pianist, at Jordan Hall, on Wednesday afternoon. Mr. Lankow's voice, as all who have heard him at the Boston Opera House know, is an unusually beautiful one, and showed, I am told, at this concert, marked development in technical resource. On the artistic side, too, Mr. Lankow's talents show new maturity of expression. Mr. Pollak, a Hungarian violinist, heard here for the first time, created a highly favorable impression and was particularly applauded at the close of the Grieg sonata, in which Miss Davis gave an excellent performance of the piano part.

■ ■ ■

The Flonzaley Quartet gave its first concert of the season at Jordan Hall on Thursday evening. It is needless to reiterate panegyric paens on the playing of these artists, since the name Flonzaley the world over stands for supreme artistry among string quartets. The program given here was the same as that presented in New York the week previous, which was reviewed in the columns of the MUSICAL COURIER.

■ ■ ■

Recent concert engagements of Jessie Davis, who was heard in the capacity of accompanist and assisting artist at Mr. Lankow's recital, December 3, have been: November 5, Copley-Plaza, with Francis Rogers; November 19, concert in Salem, Mass.; November 30, private musical in Boston. On December 12 Miss Davis will assist at a concert given by Francis Rogers in the New Lecture Hall, Harvard University, and during the month of January she will fill engagements in Concord, Mass., Boston and New York.

■ ■ ■

The concert of Kathleen Parlow and Wilhelm Bachaus, which took place at Jordan Hall on Saturday afternoon, December 6, will be reviewed in next week's letter.

BLANCHE FREEMAN.

Klibansky Artist-Pupils Sing.

December 5, at the Three Arts Club, 340 West Eighty-fifth street, New York, artist-pupils of Sergei Klibansky collaborated in a program of nine numbers, before an audience which was most responsive, and would have filled a much larger hall. The opening and closing numbers of the program were duets sung by Miss Cannon and Mrs. Cooper; their voices blended happily together. Miss Cannon possesses a clear and pure soprano voice, showing much technic and careful training, admirably displayed in "Un bel di Vedremo," from "Madama Butterfly." Mrs. Cooper's full, deep contralto was a delight to all, her numbers being enthusiastically received. "Allah," by Kramer, she entered into with her whole soul, and an encore was insisted on. Amelia Miller most artistically sang two songs by Brahms and one by Hildach. All were well received by the admiring audience.

Perhaps the real ovation of the evening was given Marie Louise Ficker Wagner, whose sympathetic, resonant voice was heard to splendid advantage in "Elsa's Traum" and the aria from "Der Freischütz." The latter received so much applause that she was obliged to repeat the latter portion. All these students are fortunate in being under the guidance of Sergei Klibansky, whose artistic personality cannot fail to carry its message. He was induced to add two songs himself, much to the delight of the large audience. Three qualities noted in his singing, and in that of the students were excellent resonance, clear enunciation and repose of manner. Two songs by Alice M. Shaw were sung, she playing all the accompaniments with admirable sympathy. The songs are whimsical creations full of charm.

Von Ende School of Music Recital.

Another of the educational concerts so frequent at the Von Ende School of Music, New York, took place December 8, the collaborators being Anton Witek, concertmaster of the Boston Symphony Orchestra, and Vita Witek, pianist. They played solos and ensemble music by Schumann, Mendelssohn, Alkan, Raff, Haydn, Spohr, Ries, and Grieg before an audience filling the recital salons, all being deeply interested and appreciative.

Southerners Enjoyed Spooner's Singing.

Southerners appreciate good music, this fact having been proven on countless occasions in the past to the satisfaction of artists. To be successful in a Southern town or city almost always means a reengagement, and, more than that, it means a welcome on the second appearance seldom witnessed in a Northern city.

It was but recently that Philip Spooner, the well known tenor and son of former United States Senator Spooner, of Wisconsin, visited two Southern cities on a brief trip into Dixieland. The welcome accorded this talented artist was remarkable, both on the part of the audiences and the critics.

At the Academy in Durham, N. C., on November 26, and at the Grand Opera House, Greensboro, N. C., on November 28, Mr. Spooner met with flattering success, as will be noted in the few of the numerous press criticisms appended below and all of which speaks in praiseworthy terms of the tenor's singing:

The joint recital of Philip Spooner, the young tenor, and Cordelia Lee, violinist, the attraction at the Grand last night, was highly enjoyed by Greensboro music lovers who attended the concert.

The tenor, a son of former Senator Spooner, of Wisconsin, possesses a voice of rare quality and sweetness, and last night he completely won the audience. His singing of "I Hear You Calling Me," was a decided hit.—Greensboro, N. C., Record.

Philip Spooner, the tenor, was just simply grand in song. His voice is wonderful, remarkably sweet, rich and melodious in tone; clear as a flute, astonishing flexibility and under perfect control.—Durham Daily Sun.

Mr. Spooner immediately sang himself into favor. He possesses a voice of rare quality and sweetness, and it showed perfect training. His upper and middle registers were wonderfully pure and sweet. His singing of "I Hear You Calling Me" was one of the delights of the evening. Perhaps he was best enjoyed in the arioso from Leoncavallo's "Pagliacci."—Greensboro News.

The recital was one of the most artistic from many standpoints that has been heard in Durham this season.

Mr. Spooner has a rich tenor voice. . . . He sang a number of selections from the old English songs and these pleased the audience. Possibly one of his Italian selections received the greatest applause, but he was called back to the stage on encores after every number. Mr. Spooner has a natural tenor voice, and it shows the results of careful training. He knows how to handle it.

Mr. Spooner will make a return date at the Conservatory of Music some time during the spring.—Durham Morning Herald.

Mr. Spooner has been reengaged for return concerts in the spring and he is looking forward to another trip South with great pleasure. (Advertisement.)

Second People's Symphony Concert December 14.

Franz X. Arens, conductor of the People's Symphony Orchestra, has prepared a program consisting of Schumann's symphony No. 1, a new "Negro Rhapsody" by Henry F. Gilbert, Guilmant's "March Fantasia" for organ and orchestra (the organ played by Dr. Carl), and arias and songs by Verdi and Handel to be sung by Horatio Connell, bass, for next Sunday, December 14, in Carnegie Hall, New York, at 3:15 p. m. Dr. William C. Carl is one of the best known organists in America and there is always special interest in his work. Horatio Connell is one of the leading concert and oratorio singers of the country and sings with beauty of voice and clearness of enunciation.

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Huss Aeolian Hall Program.

Mr. and Mrs. Henry Holden Huss will give the interesting program reprinted below at their recital in Aeolian Hall, New York, Wednesday afternoon, December 10. Attractive features will be the group of piano compositions and songs written by Mr. Huss:

Le Violette	Scarlatti
Willst Du Dein Herz mir schenken	Bach
Bei Dir sind meine Gedanken	Brahms
Maedchenlied	Brahms
In's Freie	Schumann
	Mrs. Henry Holden Huss.
Gavotte, B minor	Bach-Saint-Saëns
Sarabande, from the Fourth Suite	Handel
Minuet, from the Fantasia, op. 78	Schubert
Valse, E minor (op. Posthume)	Chopin
	Henry Holden Huss.
Six folksongs—	
Die Linde im Thal	Sixteenth century melody
Lindenlaub	Melody after Forster, 1549
Harald	Traditional Norwegian
La Scillitania	Calabrian
The Soldier's Love	Hungarian
I'd Roam the World Over	Old Irish
Where the Bee Sucks	Dr. Arne
Huss—	
Etude Romantique, op. 23	Fauré
Bagatelle (Mss.)	Massenet
To the Night, poem for the piano, op. 19	Chansarel
Valse, A major, op. 20	Huss
Prelude in A flat, op. 17	Willeby
Apres un Reve	
Serenade du Passant	
L'Embarquement pour Cythere	
After Sorrow's Night (Mss.)	
Wieneglied, op. 22	
June	
	Mrs. Huss.

Keep It Dark.

In the deserted kindergarten room at the settlement a little girl was thumping the piano to her heart's content. A resident looked in at the door and smiled, "Go on, Catherine," she said, "if you are sure your hands are quite clean."

"Oh, that's all right, Miss Emily," was the answer, "I'm being very careful; I'm just playing on the black keys."—New York Globe.

Marie Morrisey Paid Tribute by Brooklyn Singers.

Brooklyn lovers of music were treated to an unexpected delight last Thursday evening, December 4, at the Academy of Music, when Marie Morrisey, the well known contralto (pupil of Dudley Buck), who has become a necessary adjunct to Brooklyn musical clubs, contributed several numbers to the program of the Apollo Club's first private concert of the season. It was not indeed a surprise, for concertgoers across the East River have heard Mrs. Morrisey on too many occasions in the past not to know full well the splendid qualities of her voice. The audience was large and very appreciative. Each of her numbers was received with loud applause, and recalls, too numerous to count, followed each appearance.

Mrs. Morrisey's first number on the program was Gorring Thomas' "My Heart Is Weary" ("Nadeschda"), following which she sang as an encore "Come, Sweet Morning" (old French). "In a Wigwam," by R. H. Woodman, and "My Star," by Mrs. H. H. A. Beach, were her next selections, and, like the first, brought forth enthusiastic plaudits. For an encore Mrs. Morrisey sang Homer's popular "Banjo Song."

As a token of their appreciation of her singing the basses of the Apollo Club presented Mrs. Morrisey with fifty large American Beauty roses and a gold Apollo pin, making her an honorary member of the club, an honor held by but one other woman, Mary Jordan.

The concert was a great success in every sense of the word.

To John Hyatt Brewer, conductor, is due much praise for the splendid work of the Apollo Club.

May Haughwout Reads the "Blue Bird."

May Haughwout, the well known monologist, read the "Blue Bird" at the Church of the Divine Paternity, New York, on Sunday, November 30.

"Well," said the aspiring musician at the end of his first recital, "when people applaud it's certain you've pleased them."

"Not necessarily," growled the friend. "Maybe they were merely trying to persuade themselves that they hadn't wasted their money."—New York American.

Gemünder's "The Violin World."

A monthly journal occupying a unique niche is *The Violin World*, published by A. Gemünder & Sons, 42 East Twenty-third street, New York. The current issue, Vol. XXI, No. 10, contains many articles of interest to violinists, cellists and musicians generally. Some of the articles are as follows: "Violin Technic, How to Acquire It." "The Hungarian Gipsy and His Music." "Spalding Opens Tour in Norway." "Joachim's Way of Teaching Carefulness," "Thibaud's Violin," and "A Remedy for Sore Finger Tips."

A hint as to the way the house of Gemünder fits out violinists with the proper instrument is found in the following excerpt, under the caption "What Watt?":

"H. P." is the world's word for power. Originally it meant horse power. Today it stands for watts, amperes, pounds, in fact for all sorts of power except horse power, meaning thereby the power of horses.

To apply "H. P." to the violin seems almost sacrilegious. Imagine a fiddle maker's label reading: "Johann Host, New York, 1913—12 H. P."

Lugubrious, indeed! But the signs of the times point to some such markings of violins.

Practically all the modern makers and all dealers in old violins, endeavor to learn, before selling a person a violin, just what sort of playing that person intends doing.

If the prospective buyer be a parlor player, then he doesn't need great tone power. Medium strength with great mellowness is the proper parlor combination.

If the prospective buyer be an out-and-out soloist, accustomed to playing unaccompanied in large auditoriums, then, great nobility, carrying power and ringing resonance are the requisites.

If a theater orchestra leader, then a high pitched nobility of tone—that will be heard riding the orchestra ensemble as the sea bird skims the waves of the sea.

More such approximate "measurements" now in daily use might be cited. That these are crude terms for nice differences and gradations in tone power can hardly be disputed.

The late Dr. F. Castle, author and amateur violin maker of prominence, originated a method of testing and measuring the carrying power of violins.

His estimate of the proper "carrying power" a solo violin should possess, seems to be about 1,000 feet. His method of arriving at this definite conclusion, and of testing the violin, at least have the distinction of being unique.

Going into a field affording 1,400 feet of unobstructed distance, one person plays a melody on the violin about to be tested, while the other person listens and "checks up" in feet and inches the distance that the tone of each one of the strings is audible.

Music, rather than poetry, should be called "the happy art."—Richter: "Levana." (Third Fragment. Ch. 5, "Music.")

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Bliss, Paul—"Perfect Nights and Days" (song), sung by Mary Hissem-de Moss, Von Ende School of Music, New York, November 9, 1913.

—"The Feast of the Red Corn" (American Indian operetta), given by The Monterey Club, Price Hill, Ohio, November 29, 1913.

Born, Mary Eckhardt—"Fisher's Good Morning" (song), sung by Ernest Gamble, Detroit, Mich., November 18, 1913.

—"Fisher's Good Morning" (song), sung by Ernest Gamble, Monroe, Mich., November 21, 1913.

—"Fisher's Good Morning" (song), sung by Ernest Gamble, Ann Arbor, Mich., November 20, 1913.

—"Fisher's Good Morning" (song), sung by Ernest Gamble, Mansfield, Ohio, November 26, 1913.

Brown, Mary Helen—"A Plaint," "The Gift" (songs), sung by Vernon Archibald, Elmhurst, Ill., November 19, 1913.

—"A Plaint," "The Gift" (songs), sung by Vernon Archibald, Elgin, Ill., November 20, 1913.

Cadman, Charles Wakefield—"At Dawning" (song), sung by Dr. Guy Campbell, Musica, New York, November 21, 1913.

—"In Pride of May," "Spirit of Spring," from "The Morning of the Year" (part songs), sung by chorus, Carnegie Music Hall, Pittsburgh, Pa., November 14, 1913.

—"A Song of Joy," "I Found Him on the Mesa," "Call Me No More" (songs), sung by Edith Granville Fifer, Carnegie Music Hall, Pittsburgh, Pa., November 14, 1913.

—Trio in D major (violin, cello and piano), played by Pierre de Backer, Joseph C. Derdeyn and the composer, Carnegie Music Hall, Pittsburgh, Pa., November 14, 1913.

Campbell-Tipton—"A Spirit Flower" (song), sung by Bertha Kinzel, Aeolian Hall Studio, New York, November 18, 1913.

—"Rhapsodic" (song), sung by Charlotte Lund, Tonkunstler Society, Assembly Hall, New York, November 25, 1913.

Chadwick, George W.—"La Danza" (song), sung by Frances Ingram, Women's Musical Club, Winnipeg, Man., November 10, 1913.

—"The Danza" (song), sung by Antoinette Harding, Aeolian Hall Studio, New York, November 18, 1913.

—"The Danza" (song), sung by Grace Whistler, Musica, New York, November 21, 1913.

Gaynor, Jessie—"The Little Shoemaker," "The Tulips," "The Woodpecker," "Sweet-Pea Ladies," "Turkey Gobbler," "Jerushy" (songs for children), sung by LyraVine Votaw, Frankfort, Ind., September 4, 1913.

Gerrish-Jones, Abbie—"What Shall I Sing to Thee," "Barcarolle," "A Broken Dream," "That is Life,"

"Voice of the Violin," "The Bells" (songs), sung by Frank Terramorse, Jr., Sorosis Hall, San Francisco, Cal., November 14, 1913.

—"Can You Forget," "The Bedouin Woman's Song," "Cradle Song," "The Night is Alive With Words,"

"In the Night," "Apart," "In My Young Days," "At the Piano" (songs), sung by Mrs. M. E. Blanchard, Sorosis Hall, San Francisco, Cal., November 14, 1913.

—"If Love Be True," "My Laddie," "The Hepatica and the Bee," "Knows't Thou Dear Love?," "A Song of May," "The Water Sprite," "Somebody's Dear Eyes," "The Meadow Lark" (songs), sung by Helen Colburn Heath, Sorosis Hall, San Francisco, Cal., November 14, 1913.

—"Song of the Archer," "Rabia," "Crossing the Bar," "Spanish Serenade," "Impatience," "My Dear Little Irish Rose" (songs), sung by Jack E. Hillman, Sorosis Hall, San Francisco, Cal., November 14, 1913.

—"Childhood" (song cycle), sung by Helen Colburn Heath, Mrs. M. E. Blanchard, Frank F. Terramorse, Jr., and Jack E. Hillman, Sorosis Hall, San Francisco, Cal., November 14, 1913.

Gilberté, Hallett—"The Rain Drop" (song), sung by Vernon Archibald, Elmhurst, Ill., November 19, 1913.

—"The Rain Drop" (song), sung by Vernon Archibald, Elgin, Ill., November 20, 1913.

Goldblatt, Maurice—"Dance of the Sylphs" (violin), played by W. Harold Simons, Mendelssohn Conservatory of Music, Sacramento Blvd. M. E. Church, Chicago, November 4, 1913.

—"Dance of the Sylphs" (violin), played by Nicoline Zedeler, Woman's Club, Taylorville, Ill., November 14, 1913.

Hawley, Charles Beach—"In the Garden" (song), sung by Elizabeth C. Bonner, Phillips Brooks School, Philadelphia, Pa., November 4, 1913.

—"Daisies" (song), sung by LyraVine Votaw, Frankfort, Ind., September 4, 1913.

Hecksher, Celeste—"Dances of the Pyrenees," "Two Dances for Orchestra," "Old French Dance," played by orchestra, Harlem Philharmonic Musica, Waldorf Astoria, New York, November 20, 1913.

—"To the Forest" (suite for violin and piano), played by Alexander Saslavsky and Miss Hauser, Haarlem Philharmonic Musica, Waldorf-Astoria, New York, November 20, 1913.

Homer, Sidney—"Dearest," "Banjo Song" (songs), sung by Esther White, Ogden Memorial Church, Chatham, N. J., October 29, 1913.

—"Uncle Rome" (song), sung by Charles W. Clark, Topeka, Kan., November 6, 1913.

—"A Banjo Song" (song), sung by Frances Ingram, Women's Musical Club, Winnipeg, Man., November 10, 1913.

Hugo, John Adam—"The Swan," "Apassionata," "Reverie" (violin), played by Roland E. Meyer, Germania Society, Brooklyn, November 22, 1913.

Kroeger, Ernest R.—"Bend Low, O Dusky Night" (song), sung by Grace Whistler, Cooper Union, New York, November 16, 1913.

—"Bend Low, O Dusky Night" (song), sung by Grace Whistler, New York, November 21, 1913.

—"Dance of the Elves," op. 17 (piano), played by Ruth Orcutt, Staunton, Ill., November 28, 1913.

—"Intermezzo," op. 67, No. 3 (organ), played by Richard K. Bigg, Brooklyn, October 10, 1913.

—"Sonata in D flat, op. 40, "Serenade," "Moment Musical" in F sharp minor, "Seville," "Egeria," "Mazurka Serenade," "Entreaty," March of the Indian Phantoms," "Dance of the Elves" (piano), played by Mrs. Willis David Hannah, Chaminade Club, Jackson, Miss., November 8, 1913.

—"Persian Love Song," "Boat Song on Lake Como," "My Darling," "Thou Art My Dream Come True," "How Shall I Love You," "Sweetest Things," "The Stars Shine in Their Radiant Glory," "Memory" (songs), sung by Mrs. Alfred Franklin Smith, Chaminade Club, Jackson, Miss., November 8, 1913.

Kürsteiner, Jean Paul—"Invocation to Eros" (song), sung by Clara Strong Tuthill, Tonkunstler Society, Memorial Hall, Brooklyn, November 18, 1913.

—"Morning" (song), sung by Mary Hissem-de Moss, Von Ende School of Music, New York, November 9, 1913.

Lang, Margaret Ruthven—"Irish Love Song" (song), sung by Jeanette Mensendick, Strassburger Conservatories of Music, St. Louis, Mo., November 16, 1913.

—"Mavourneen" (song), sung by Lilly Dorn, Morris High School, Bronx, New York, November 21, 1913.

MacDowell, Edward A.—"Prelude" (piano), played by

Announcement Extraordinary

GRAND TRANS-CONTINENTAL TOUR

Season 1914-15

WILLY BURMEISTER

PRESS COMMENTS:



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John Reilly Rebarer, Academy of Music, Brooklyn, November 16, 1913.
—“Concert Etude” (piano), played by Boyd Wells, Moore Theater, Seattle, Wash., November 10, 1913.
—“Sonata Tragica” (piano), played by George Riecks, Minneapolis School of Music, Minneapolis, Minn., November 18, 1913.
—“Shadow Dance” (piano), played by Hazel Reid, Sacramento Boulevard M. E. Church, Chicago, November 4, 1913.
—“Polonaise” (piano), played by Marguerite Stillwell, St. George’s Hall, Liverpool, Eng., November 12, 1913.
Salter, Mary Turner—“Cry of Rachel” (song), sung by Frances Ingram, Woman’s Musical Club, Winnipeg, Man., November 10, 1913.
—“My Dear” (song), sung by Claire Lillian Peteler, Aeolian Hall Studio, New York, November 18, 1913.
—“Autumn” (song), sung by Mable Corlew Schmidt, Elmhurst, Ill., November 9, 1913.
Woodman, R. Huntington—“A Birthday” (song), sung by Elizabeth C. Bonner, Phillips Brooks School, Philadelphia, Pa., November 4, 1913.
—“An Open Secret” (song), sung by J. H. McKinley, Bowery Mission, New York, November 14, 1913.
—“The Highwayman’s Song” (song), sung by Philip Jacobs, Warford School of Music, Morristown, N. J., November 14, 1913.
—“I Am Thy Harp” (song), sung by Vernon Archibald, Sanitarium Gymnasium, Battle Creek, Mich., November 15, 1913.
—“Give Me the Sea” (song), sung by Grace Whistler, musicale, New York, November 21, 1913.
—“An Open Secret” (song), sung by Alma Petersen, musicale, New York, November 21, 1913.
—“A Birthday” (song), sung by Ida Kerr, Iowa New Yorkers, Hotel Astor, New York, November 28, 1913.
—“I Am Thy Harp” (song), sung by Vernon Archibald, Elmhurst, Ill., November 9, 1913.
—“I Am Thy Harp” (song), sung by Vernon Archibald, Elgin, Ill., November 20, 1913.
—“An Open Secret” (song), sung by Frances Alda, Whitworth College, Brookhaven, Miss., November 17, 1913.
Wyman, Frances—“Absent,” “Reverie,” “Sun” (songs), sung by Charles W. Clark, Topeka, Kan., November 6, 1913.

New York Mozart Society Program.

Mme. Alda (soprano of the Metropolitan Opera Company), Frank la Forge (pianist), Gutia Casini (Russian cellist) are to be the artists at the Wednesday evening concert of the New York Mozart Society (Mrs. Noble McConnell, president), Wednesday evening, December 17.

Arthur Claassen is the conductor of the Mozart Society Choral, which is made up of 150 young women. Members of the New York Philharmonic Society comprise the orchestra. Charles Gilbert Spross will be the accompanist.

The concert will be given in the grand ballroom of the Hotel Astor, New York.

The program follows:

Overture, Rienzi	Wagner
Orchestra.	
A Red, Red Rose	Hastings-Harris
Mozart Society Choral.	
Aria, Un bel di, from Madame Butterfly	Puccini
Gavotte from Manon Lescaut	Puccini
Mme. Alda.	
Mirage	A. Walter Kramer
Mozart Society Choral and Orchestra.	
Andante	Gluck
Slumber Song	Schumann
Tarantelle	Platti
Gutia Casini.	
Clear and Cool	John Pointer
Mozart Society Choral and Orchestra.	
March des Torcedor, from La Fete de Seville	Marchetti
Intermezzo from The Jewels of the Madonna	Wolf-Ferrari
Orchestra.	
The Dew it Shines	Rubinstein-Claassen
The Three Fair Maids	Pauline Viardot
Mozart Society Choral.	
Violoncello solos—	
Serenade	La Forge
Scherzo	Van Goens
Mr. Casini.	
The Snowstorm	James H. Rogers
Mozart Society Choral.	
Soprano solos—	
Si les fleurs avaient des yeux	Massenet
Soft Footed Snow	Sigurd Lie
Like the Rosebud	La Forge
Expectancy	La Forge
An Open Secret	Woodman
Mme. Alda.	
Hymn of Thanksgiving (old Netherland song)	arr. Kremser
Mozart Society Choral, organ and orchestra.	

O Music! how it grieves me that imprudence, intemperance, gluttony, should open their channels into thy sacred stream.—Landor: “Pericles and Aspasia.”

Almost all occupations are cheered and lightened by music.—Bryant: Prose writings. “Music in the Public Schools.”

MUSKOGEE CLUBS INTERESTED IN AMERICAN COMPOSITIONS.

Recent Programs Show This to Be True—Oklahoma State Federation of Women’s Clubs’ Convention—Personal and Otherwise Mention.

Muskogee, Okla., December 1, 1913.

It is interesting to note the increasing appreciation and recognition of the value of a better standard of music used on the programs of our local literary clubs. Especially is the interest keener and sentiment more loyal toward American composers. Among those recently presented were songs by Cadman, Cooke, Speaks, Ward-Stephens, Foote, Lester, Freer, Downing and many others.

At the recent convention of the Oklahoma State Federation of Women’s Clubs held at Tulsa a delightful musical program was arranged by Mrs. R. F. MacArthur. Mrs. Claude L. Steele, of Muskogee, was programmed for the following songs by American composers: “I Hear a Thrush at Eve,” Cadman; “Persian Serenade,” Cooke; “The Nightingale,” Ward-Stephens.

Vesta Rippee played for the Shakespeare Club this week, giving “Die Lorelei,” by Liszt, and “Two Larks,” by Leschetizky.

Mrs. W. T. Wisdom, one of our charming young musicians, has returned from an extended visit in Arkansas.

Donna Belle Smith, a talented young girl of this city, is pursuing her music study in Chicago in one of the leading music schools and is meeting with much success.

Mary Pittman, also a very talented young pianist, is further pursuing her musical studies under Hans Richard in Sherman, Tex.

Rosalie Mellette will spend the coming season in the study of music and dramatic art in San Francisco, while her sister Helen will study along similar lines in New York this winter.

The annual memorial services of the Lodge of Elks, B. P. O. E. No. 517, will be held as customary on the first Sunday in December, at the Hinton Theater. Mrs. Claude L. Steele will render the solo, accompanied by the Braly Orchestra. Another feature will be the singing of a vested choir of mixed voices.

At the Day Nursery a series of musicales are being given on Sunday afternoons by members of the Music Study Club. Those who have already assisted in programs are Lelia Frances Manson, Marguerite Butt, Vesta Rippee, Lilli Mai Davis, Helen Kell, and Marjorie Carpenter.

Lelah Frances Manson sang recently at the Congregational Church, rendering MacDermid’s “He That Dwelleth in the Secret Place of the Most High.” Mary Perkins Bickford is the organist.

Mrs. E. D. Bevitt’s annual organ recital, given under the auspices of the Ladies’ Saturday Music Club, at the First Presbyterian Church, last Saturday afternoon, was well attended and the following numbers were excellently rendered: Prelude and fugue in D major, J. S. Bach; Caprice, Ralph Kinder; Andantino in D flat, Lemaire; Suite for organ, James H. Rogers; Marche Funebre et Chant Seraphique, Guilmant; Pastorale Suite, Clifford Demarest; Pastorale, Arthur Foote; Minuet in G, Beethoven; Festival Overture, Flagler.

The seventh and eighth grades of the city schools assisted by soloists and orchestra from Central High School under the able direction of Ellen Russell, Supervisor of Music in the public schools, presented Mrs. Gaynor’s operetta, “On Plymouth Rock,” at the Convention Hall this week to an audience of over two thousand people, who taxed the capacity of the house. Some two hundred children took part in the performance, which was given as a part of the official program for the Northeastern Oklahoma Teachers’ Association. Lelah Frances Manson was an able assistant at the piano. The production was a great credit to our city and an evidence of the splendid work done by Miss Russell.

The Boys’ Glee Club of Central High School formed one of the musical attractions of the sessions of the Teachers’ Association of Northeastern Oklahoma recently held here. The Girls’ Glee Club and also a mixed chorus performed very creditably on these programs, all being under the direction of Miss Russell.

The following are the numbers played by Mary Cover, organist at her recent recital in Tulsa: Largo, Handel;

“Autumn Sketch,” John Hyatt Brewer; “Song to the Evening Star” from “Tannhäuser,” Wagner; Gavotte (“Mignon”), Ambrois Thomas; “Cradle Song,” Clarence Dickinson; War March of the Priests (“Athalie”), Mendelssohn.

L. C. S.

People’s Symphony Club Chamber Concert.

The Kaufman String Quartet gave the second concert in the course of educational concerts for students and workers (People’s Symphony Club), in this, the eleventh season, Franz X. Arens, musical director, at Cooper Union Hall, New York, December 1. A large audience attended and listened to the music with absorbed attention. These “East Side Folks” certainly know how to listen! There was no coughing or uneasy stir.

Mr. Arens talked of the harp in most informing and entertaining fashion, Charles Schuetze, the well known harpist, illustrating. Passages were played from “Tannhäuser,” and the lecturer sang a good share of Wolfram’s recitative, in pleasant voice, and with marvelously distinct enunciation. Following this, Mr. Schuetze played pieces by Hasselmane and Cheshire.

The closing number was Schumann’s ever fresh quintet in E flat, Laeta Hartle playing the difficult piano score. There were many points of merit in the performance, chief of which was homogeneity of the parts, the pianist subduing her part when called for, and not treating it like a piano concerto. There was fine virility in the opening movement, and unusual unity and dash in the scherzo, so difficult to keep in steady tempo. It was loudly applauded. Dvorák’s “American” quartet, written in the prairie town of Spillville, Iowa, opened the concert. Next Sunday, December 14, at Carnegie Hall, 3:15 p. m., the second orchestral concert occurs, with Horatio Connell, bass, and Dr. William C. Carl, soloists. The program follows:

Symphony No. 1, B flat, op. 36..... Schumann
Vocal solo, aria, Eri tu..... Verdi
Negro Rhapsody (new)..... Gilbert
Vocal solo, O Rudder Than the Cherry..... Handel
Marche Fantasie (for organ and orchestra)..... Guilmant

Leginska Chronological Recital December 11.

At 3:30 p. m., December 11, in Aeolian Hall, New York, Ethel Leginska, the temperamental young pianist who so enthralls her audiences, gives her annual recital, under the sole management of G. Dexter Richardson and with the assistance of Nicholas Orlando. Everywhere she plays she makes warm admirers, for, as the New York Tribune said:

Her finger technic is facile and finished, her touch elastic and equable, her legato exquisite, and her command of dynamics admirable. In short, she provided one of the esthetic high lights in the piano recitals of the season.

Her program begins with Scarlatti and Bach and ends with Ravel, Cyril Scott and Debussy, covering all periods and prominent composers between. The following shows what was thought of her in Buffalo, N. Y.:

The Liszt fantasia was given with tremendous bravura and with limpid and glittering tone of exquisite quality in the passage work. Miss Leginska has the wealth of temperament, the inciseness of rhythm and the big technic indispensable to the performance of this Liszt composition. And how delightful was her playing of the Chopin etude, the most wonderful of all his studies. She played it with charming facility and lightness of touch, with great lowness of color and with unerring accuracy and clearness.—Buffalo Express. (Advertisement.)

Voice culture at unseemly hours is to be stopped by the police. Why not an ordinance relegating this form of training to a soundproof chamber nine miles beyond the city limits?—Portland Oregonian.

FESTIVAL AND CHORUS CONDUCTOR

The conductor of one of the leading and most important Spring Music Festivals, and by many considered the greatest (from an artistic standpoint), is desirous of making a change of location. He would like to establish himself in a city where a festival could be given each year, and where he could conduct and at the same time give his attention to the business management. This gentleman is a well known chorus director and orchestra conductor, and is one of the best organizers in the country, both musically and in a business way. He would like to organize a chorus and orchestra which would give concerts during the season, and would arrange, conduct and manage the festival. This all to be done on the highest possible plane and, therefore, would attract the attention of the entire music world.

If interested in such a proposition, arrangements should be taken up as early as possible. This is an unusual opportunity, and brought about simply on account of lack of proper interest by the so called “music lovers” of his community.

Address “A. B. R.” care of MUSICAL COURIER, 437 Fifth Ave., City.

MINNEAPOLIS ORCHESTRA SUNDAY "POPS" DELIGHT.

Audiences Tax Capacity of Auditorium—Paulist Choristers, of Chicago, Give Fine Program—Recital at Minneapolis School of Music, Oratory and Dramatic Art.

Minneapolis, December 4, 1913.

The soloist with the Minneapolis Symphony Orchestra on November 30, at the popular concert in the Auditorium, was Henry J. Williams, the popular harpist of the orchestra. His solo was the latest composition of Pierne, concertstück, an interesting number which evoked such applause that Mr. Williams was forced to play twice more—the "Valse Caprice," by John Cheshire, and "Spinning Wheel," by John Thomas, a famous English harpist, with whom Mr. Williams studied. The technic and musical perception of Mr. Williams are well nigh perfect. The program opened with Lacome's "Gypsy March," the second number was the ever welcome overture to "Freischütz" by Weber. Two early compositions of Beethoven formed the third number—adagio from the fourth symphony and

allegretto scherzando from the eighth symphony. Mr. Oberhoffer once said that Saint-Saëns' "Phaeton" described the "first joy-ride—with the usual result," and the orchestra's rendition of it was true to that idea—a wild mad rush through the skies. A string number followed, prelude to the oratorio "The Virgin," by Massenet, which was exquisitely played. "L'Automne," from "The Seasons," by Glazounow, was rendered superbly. The crazy bacchanalian dance, which is interrupted only for a few measures for a love scene, is a fascinating composition. The program closed with a Strauss waltz, "Tales from the Vienna Woods," which was entrancingly played. There was a packed house, as there always is. A new auditorium is under way and may be ready by next season. We hope so, because all the people who wish to hear these fine concerts ought to be given the chance.

The Paulist Choristers of Chicago gave a matinee and an evening concert at the Pro-Cathedral on Thanksgiving Day. No more beautiful service of thanks can be imagined than these concerts. Father Finn is a forceful director, shows genuine feeling, directs entirely from memory and has his boys under splendid control. The only visiting artist was Master Edgar Donovan, of New York, who sang two solos in a finished and artistic manner. His diction is perfect and his voice is clear and sweet. He sang "Agnus Dei," by Bizet, and "Jeunes Filles," by Weckerlin. After both solos he graciously responded to encores, his first being the famous soprano song, "The Lass with the Delicate Air." He also sang the solo in the chorus from "Gallia," by Gounod, which had to be repeated because the audience was so delighted. The chorus sang magnificently Gounod's "Ave Verum." The chorus also sang "Tennebrae Spiritum," by Haydn, and "Nazareth," of Gounod, with Frank J. Flood, dramatic tenor, in the last named. George F. O'Connel sang with fine effect "Total Eclipse and Loss of Sight," from Handel's "Samson," and Thomas McGranahan was recalled after his fine rendition of the solo in "Sanctus," from Gounod's "St. Cecilia." The extra number that the chorus gave was a madrigal charmingly set to a poem by Robert Burns.

The third of the series of All-Star recitals, managed by Albert Cox, took place at the First Baptist Church on December 1. Maggie Teyte was the recitalist.

Mrs. John Gorien, a pupil of Frederic C. Freemantel, gave a delightful musicale at the Hastings Hotel on Thanksgiving evening. Mrs. Gorien sang several songs with Mrs. Freemantel as accompanist. Several of Mr. Freemantel's pupils took part and Mr. Freemantel gave a short talk on "How to Sing," illustrating his method by singing a group of songs.

Mr. and Mrs. Freemantel are engaged to give a musical at Carlton College, Northfield, Minn., on December 16. Mr. Freemantel will sing an operatic aria and two groups of modern songs.

A real child wonder appeared in recital at the Unitarian Church, November 29. Ilse Niemach, pupil of Otto Meyer, is barely ten years old, yet she plays like an artist. She is simple, sweet and unaffected and renders her numbers with perfect ease. The best number of her repertoire is the Mendelssohn concerto—she played the middle and last movements. Her technic is good and she draws a lovely tone. Her memory never fails and her whole performance has the stamp of a player of twice or three times her age. She sometimes overplays, again her intonation is not good—but some older violinists than she can do no better. Her selections were "Souvenir de Posen," Wieniawski; "Andante," Mozart; "Serenade," Schubert-Remenyi; "Swan," Saint-Saëns; "The Bee," Schubert, and Hubay's "Hejre Kati." In each and every number she was at ease and was forced to respond to many insistent encores. She was sympathetically accompanied by her mother, Marie Henry, pianist, contributed four groups, viz., "Fugue," Bach; "Pastoral," Scarlatti; "Invitation to the Dance," Weber; "Alceste," Gluck; "Magic Fire Scene," Wagner-Brasslin; nocturne and preludes, Chopin, and valse by Moskowski. She plays with a beautiful singing tone, a refined interpretation, plenty of strength, yet always dainty and lyric. The recital was a huge success.

The Minneapolis Trio is the name under which Messrs. Fabbrini, pianist; Karl Scheurer, violinist, and Cornelius Van Vliet, cellist (the latter two respectively second concertmaster and solo cellist of the Minneapolis Symphony Orchestra), will give several recitals this season. The first one is to be December 11 and two trios which have never been played here will be presented—the B flat trio of Schubert and the Wolf-Ferrari. Mr. Fabbrini will be the soloist, playing compositions of Debussy, Chopin and Rubinstein.

The last Saturday morning recital given at the Minneapolis School of Music, Oratory and Dramatic Art, by Giuseppe Fabbrini, was among the most interesting

events of the school year, so far. Signor Fabbrini's charming program consisted of the Mendelssohn F sharp fantaisie, Beethoven minuet, Chopin's D minor prelude and an arabesque by the soloist—a new composition which Mr. Fabbrini was obliged to repeat; there were also two of MacDowell's short pieces, two etudes by Chopin and a scherzo by Signor Fabbrini's former teacher, Martucci. Pupils of Mr. Fabbrini offered him flowers, to which compliment he responded with Schumann's "Farewell."

Mrs. G. W. Critten, a well known contralto of the city and a member of the faculty of the Minneapolis School of Music, has been secured to give a recital in Faribault, Minn., in the Bethlehem Academy, December 12. Her daughter, Hilma, will be the accompanist. Mrs. Critten's principal numbers have been chosen from Massenet, Schubert and Korby. The remaining number of the program are by American composers. Signor Fabbrini is making a brief concert tour through the West. December 4 he played a recital in Kansas City, December 5 in Carson City, and on December 6 he played with the Wichita Symphony Orchestra. The regular Saturday morning recital was given December 6 by Alma Shirley, soprano, pupil of William H. Pontius, who sang Woodman's "Birthday," Becker's "Springtime," "A Dream of Thee," by Pontius, with violin obbligato by Ebba Sundstrom. She was assisted by Edna Hills, pupil of Charles M. Holt and Mary G. Kellet. Her numbers were "Wild White Rose" and "In May." Alma Shirley, soprano, pupil of William H. Pontius, will give a program for the pupils of the Webster School December 9. She will be accompanied by Minnie Hellcockson, pupil of Signor Fabbrino. Ebba Sundstrom, violinist of the faculty, played at the Thanksgiving concert of the St. Paul's Lutheran Church and at the Thursday musicale, December 4. Mrs. Herbert Pendleton, of the faculty, was the accompanist on both occasions. Margaret Hicks, pianist of the faculty, assisted in a parlor musicale at Willmar, Minn., December 3. She also assisted in a program given at the West Hotel for the Horticultural Society, December 4. Mary G. Kellett read for the Woman's Rotary Club last Tuesday night. The following pupils of Mr. and Mrs. Holt and Mary G. Kellett read last week; Edna Hills at the Barcroft School; Hazel Bartlett at the Wells Memorial; Hazel Bartlett and Edna Grinager at Bemis Bag Factory; Marie Gale and Edna Grinager at Longfellow School. Alice O'Connell's next play at the University Farm School will be Saturday evening, December 13. Isabel Sampson and Tessie Mellan, pupils of Harriet Hetland, read at church entertainments in Minneapolis and St. Paul last week.

One of the most interesting and enjoyable entertainments ever given at the Northwestern Conservatory was the presentation of Tennyson's one act play, "The Falcon,"



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on Saturday morning, December 6, before a capacity house. The roles were taken by three members of the dramatic school faculty, assisted by Fred Hilgendorf, instructor in history at the South High School. A large number of invited guests were present at the third Beethoven recital of the series being given by Heinrich Rittmister, violinist, and Frederic Fichtel, pianist. The "Kreutzer" sonata was played. Other numbers upon the program were Beethoven's romanz in F major, nocturne F by Schumann and staccato etude by Rubinstein. The fourth of the series will be given on January 3. John Beck, instructor in the conservatory organ department, has been appointed organist and choirmaster at St. Stephen's Church of this city. At the Woman's Club on Saturday last Martha Fibig and Ruth Thompson sang children's songs to the children assembled for the story telling hour by Prof. Gordon Craig of the university. They were accompanied by Ione Fix, of the conservatory public school music department. Miss Fix also played the marches for the children. Students of the dramatic school and other departments of the conservatory are much in demand for programs given by various organizations and clubs in the city and in neighboring towns. Effie Nordgarden has been giving numerous programs during the last two months in towns, where her work is well known. Laurine Beaumont, Marguerite McCoy, Flora Fetterley, Gladys Conrad and Lola Newell are among those who have had similar engagements upon recent dates. Jessie McLeod, graduate of the conservatory, is teaching public school music and drawing in Rugby, N. Dak., where she directs the work of fourteen instructors, and has charge of the glee club of the high school. The monthly informal musicale by the pupils of Mrs. Hawkins is to be given in Studio 510 on the evening of December 13. The faculty hour program on Saturday morning, December 13, will be given by Arthur Vogelsang, tenor, and John Beck, pianist. Ethel Daugherty, head of the theory department, gave a talk before the faculty, students and their friends in the Conservatory Hall on Wednesday afternoon upon the "Eroica" symphony previous to its being played by the Minneapolis Symphony Orchestra on Friday evening. Four of Miss Daugherty's class in analysis played the eight hand arrangement of the symphony before an audience of invited guests. A new feature of the student hour recitals on every Wednesday afternoon at 4 o'clock in the Conservatory Hall is the series of little plays which are being given by the students of the expression school. Those already produced are "The Kleptomaniac," "Seen at a Ball Game," "A Happy Pair," "An Auto Ride," "Her Trip from Ireland," "Her First Duck Dinner" and "The German Lesson." "The Girl Who Came Back" was given on December 3 with the following

cast: Georgine, Laurine Beaumont; Mathilde, Margaret Walch; Jeanette, Bessie Bennett; Alf, Glenn Henn Hendryx. Others appearing upon the program were pupils of the piano department, Lena Levine, Margaret Bopp, Grace Everett and Marvin Casmir of the expression department.

WILMA A. GILMAN.

Maude Klotz's Buffalo Success.

Maude Klotz has been called a "great young American soprano" by prominent critics who have heard her, and from the start of her professional career has aroused great enthusiasm in her audiences, but it is doubtful if she will ever forget the ovation given her by twenty-five hundred enthusiastic citizens of Buffalo who heard her in that city last Thursday evening, December 4, when she sang in the Elmwood Convention Hall as soloist of the concert given by the big Guido Male Chorus, under the direction of Seth Clark.

Many artists who have appeared in Buffalo are authority for the fact that the pencils of the newspaper critics there

ment, Miss Klotz sang the part with reverential feeling and much beauty of voice.—Buffalo Courier, December 5, 1913.

Maude Klotz, soprano, of New York, was the soloist. She sang two groups of songs, in German, French and English; the "Madame Butterfly" aria, "Un Bel Di," and the incidental solo in the Gelbe chorus. Miss Klotz is a young singer, but one with fine possibilities. She has a voice of purity and sweetness, not large, but of carrying quality. Her scale is even, and the tones are always effortless and unforced. She has, besides, considerable temperament and power to color the voice. In her favor also is a charming and graceful presence.—Buffalo Express, December 5, 1913.

A musician should employ the images of the sounds he would represent, and not the sounds themselves.—Joubert: "Pensées."

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MAUDE KLOTZ.

have abnormally sharp points, which enhances in value the following press tributes that are well worth reading:

MAUDE KLOTZ DELIGHTS AUDIENCE IN ELMWOOD MUSIC HALL.

The opening concert for the tenth season of the Guido Chorus took place at Elmwood Music Hall last evening before a brilliant audience, and this occasion served to introduce an artist new to Buffalo, Maude Klotz, a charming lyric soprano who took her audience by storm. Although in the first flush of her youth, she is a singer who commands respect as well as admiration for the artistic quality of her work.

Nature has endowed her with every qualification for a successful career on the concert stage. Her voice is beautiful, pure and crystal clear, and she uses it with the musical intelligence that comes from the best of training as well as deep study. Not the least of her valuable assets is her attractive personality and the thing we call charm.

Her first group of songs, "Madchenglück," by Koemmenich, and "Bergère Légère," by Wakerlin, were gems of vocal expression, while the deeper emotional demands of "Chanson Indoue," by Rimsky-Korsakow, offered a fitting vehicle for the sensitive appeal in her voice. Miss Klotz was recalled and given a floral tribute. It was, however, in her aria from "Madame Butterfly," sung in Italian, that the artist's dramatic gifts shone resplendent and she sang it with poignant feeling and illuminative phrasing. The brilliant artist was recalled amidst enthusiastic applause. In her group of English songs, an unusual and new offering was "Sacred Fire," by Russell, which, with its bizarre massing of harmonies and amazing accompaniment, evoked another salvo of applause. "Ferry Me Across the Water," by Sidney Homer, disclosed the youthful freshness and vitality of her tones and was sung with captivating grace. She was recalled for an encore, singing "To You," by Oley Speaks, with exquisite effect.

In the "Jubilate-Amen," by Gelbke, sung with piano accompaniment,

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TRANS-CONTINENTAL TOUR NEW YORK TO SAN FRANCISCO

Manuscript Society Program.

Compositions of the well and favorably known New York composer-pianist, John Adam Hugo, formed the main part of the program at the first private concert of the Manuscript Society of New York, Franz X. Arens, president, held at the National Arts Club recently.

These consisted of three songs for soprano: Song from the opera "Laila" (new), "When We Two Parted," "Kuss," charmingly sung by the young soprano, Tullik Bell-Ranske;

"Concertstück" for piano, op. 7, played by the composer and F. W. Riesberg at the second piano; four songs for baritone, "Die Zwei Raben," "Ich will's der nimmer sagen," "When in Death I Shall Calm Recine," "Meeting of the Waters" (the last two are Irish melodies, harmonized and provided with violin obbligato by Mr. Hugo, admirably interpreted by Hans Merx, the New York baritone, with violin obbligato by Roland Meyer).

Rhythmically and melodically there is a charm about the works of this composer which has been elaborated in the

pages of the MUSICAL COURIER heretofore. These are joined with much originality of invention, a fine sense of tonal values, and especial adaptability in ensemble.

Two interesting pieces for piano (from Country Tales), "Dawn" and "What the Wind Told the Swinging Gate," by James P. Dunn, were played by Mr. Dunn. Works of this talented young New York composer have heretofore been warmly received by the members of the Manuscript Society.

The concluding number, Louis Lombard's beautiful "Ave Maria," with violin obbligato, was sung by Harriet Barkley Riesberg. Mrs. Riesberg's intelligent musicianship, coupled with a pure, full soprano voice beautiful and sympathetic in quality, made this one of the most pleasing numbers of the evening. Her lovely personality is one of the valuable assets in the appearances of this young New York soprano. Bessie Riesberg played the violin obbligato with good taste. F. W. Riesberg was at the piano.

The every popular "Manuscript refreshments" received their usual amount of attention at the conclusion of the program.

Steinberg-Goetzl Studios.

Dr. Bernhard Steinberg and Dr. Anselm Goetzl, whose combined studios in the Metropolitan Opera House Building, New York, are daily attracting vocal students as well as advanced artist singers seeking to enlarge their repertoire and to give the proper authorized or traditional interpretation to their songs and arias, find themselves busy with a large class. Dr. Steinberg has three choirs under his direction, and is enabled to place qualified pupils. This, however, is but one of his activities. He is a singer commanding noble voice and Italian tone production with experience as a teacher, giving each pupil according to individual needs. A year ago he visited Manchester and London, England, singing in large concerts. From the volume of press notices the following two are culled:

Dr. Steinberg certainly has a splendid baritone voice of large volume and sonority. He sang the "Pagliacci" prologue excellently, and also "It Is Enough" (from "Elijah") in splendid style.—Manchester (England) Courier, June 7, 1912.

Concerning Dr. Steinberg's claim to serious and critical consideration there can be no doubt as to its justification. He has a voice of natural richness and fullness of quality, always mellow and pleasant to the ear. In the prologue from "Pagliacci" the scope and range of his voice and artistic phrasing were further exhibited.—London Standard, June 7, 1912.

Dr. Goetzl occupies an entirely different field, but complementary to that of Dr. Steinberg, in that he coaches singers in German lieder Wagner and other opera arias, oratorio, French chansons, etc., playing a virtuoso piano accompaniment. Carl Braun, of the Metropolitan Opera Company, Slezak, and others of equal prominence, all endorse him, sending singers to him for coaching, for recital accompaniment, etc. Dr. Steinberg "makes the tone," and Dr. Goetzl applies it to practical singing and style. The studios are adjoining, with grand pianos and other artistic furnishings, attractive to eye and mind, and stimulating to the soul. (Advertisement.)

Mrs. Davenny with Pittsburgh Male Chorus.

Mrs. Hollis Edison Davenny, the well known soprano, appeared as soloist with the Pittsburgh Male Chorus, in the second of its outside concerts this season. The concert was given in Knoxville, under the auspices of the Y. M. and Y. W. C. A. Mrs. Davenny scored a wonderful success, being compelled to respond repeatedly to insistent demands of the large audience present. Her first group included Schindler's "Bohemian Cradle Song," "Sylvain" by Sindring, and Kahn's beautiful "Ave Maria," with violin obbligato, played by Mr. Davenny. This number aroused great enthusiasm, and had to be repeated. The numbers in the second group were "A Little Gray Blue Dove" by Victor Saar, "My Laddie" by Thayer and "A Birthday" by Woodward. Mr. Davenny also played an obbligato to the Thayer number. Again the young artist was recalled several times, finally responding, this time singing Dr. Arne's "Lass With the Delicate Air."

It is doubtful if any outside artist has ever made a greater success with the chorus than did Mrs. Davenny on this occasion. She is certainly deserving of the many good comments on her work, for she possesses not only a voice of great beauty, but has a wonderful personality and sings with intelligence. The Pittsburgh Chronicle Telegraph, in speaking of her work, says: "Mrs. Davenny is one of Pittsburgh's most successful vocalists. She has a voice of splendid range and sings with fine intelligence." Mrs. Davenny is possibly best known in joint recital with Mr. Davenny, in which work they are recognized to be among America's foremost duet singers.

Mr. Erb, who accompanies Mr. and Mrs. Davenny in their joint recitals, accompanied Mrs. Davenny on this occasion, playing with his usual fine spirit and displaying a musicianship particularly well adapted to the art of accompanying.

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Oscar Seagle Encomiums.

Oscar Seagle, the noted baritone now touring the country, was tendered the following laudatory press reviews following a recent appearance at Cedar Rapids, Ia.:

Oscar Seagle, the distinguished American baritone concerning whose artistic singing we have heard so much that is good, appeared before a Cedar Rapids audience for the first time last night. He is recognized as one of the best exponents of the pure bel canto singing. His voice is beautiful and the ease with which his tones are produced is admirable. The singer can produce a light tone or a big one with the same melodious quality and evenness of tone. The French songs, especially the old ones, he sings with a charm and finish that is seldom equaled, and in last night's program these songs predominated and were models of artistic singing. The German songs were all distinguished by fine musicianship and unforced melodic beauty, and the English songs were charming.

The audience was so enthusiastic that four extra encores were demanded at the close of the program.

The pianist was a young Frenchman, Yves Nat, who has been with Mr. Seagle for several seasons and whom he considers one of the musical geniuses of France. Mr. Seagle is the only singer he ever accompanies, for he is not an accompanist but an artist, and in the Chopin and Liszt numbers which he played last night he demonstrated this fact beyond a doubt. As a child pianist he played in all the cities of the Continent and Great Britain, and in the years he has been with Mr. Seagle the two have developed in their musical life until their work as singer and pianist is ideally complete.—Cedar Rapids Gazette, November 29, 1913.

The second concert of the Choral Union was made notable by the appearance of Oscar Seagle, the American baritone whose reputation is being solidly established by singing of the highest type. The recital Friday evening made an impression on this community that will be used in future as a criterion to measure artistic singing by. A high baritone voice, fine in texture, rich in quality, a voice susceptible to every gradation from a mellow pianissimo to a ringing forte; a mind alive to the artistic values of song; a temperament that animates every utterance with emotional life—these things form Oscar Seagle, the singer.

The program opened with an inimitable example of Mozart singing; "Non piu andrai" was the aria and its clean musical treatment by Mr. Seagle struck the keynote of the evening. Two charming French songs followed. The absolute ease of delivery and the delicate grace with which they were invested evoked instant applause. These were succeeded by two songs by Debussy. In this whole group of French songs the singer disclosed the most intimate knowledge of the elusive lightness that underlies so large a portion of French songs.

It did not seem possible that a voice so full of velvet could take on such virile quality as Mr. Seagle revealed in the next group.

Encores for both groups were required to satisfy the enthusiasm of the audience.

Mr. Seagle reached a wonderful level of sustained singing in the "Provencalische Lied" of Schumann, which followed Brahms' "Standchen," a polished product as sung by him. "Alte Liebe," by the same composer was big. The group was so excellent it did not seem possible to dwarf it by an encore, but such was the case. The aria from the "Roi de Lahore" was given with such convincing beauty that one was almost persuaded that Massenet is a bigger composer than Brahms or Schumann, and we confess we hold the places of these composers sacred. One wonders how this artist can keep out of opera when he delivers these arias with so much vigorous beauty, but the more finely modelled songs make us rejoice that he has chosen the concert field.

A group of Chopin brought forward as soloist M. Nat, who had been playing most excellent accompaniments. M. Nat possesses most astounding facility, and a way of reaching his audience astonishing in one so young. One may not believe all he utters, but argument is quite out of the question, his brilliant style of sweeping over all kinds of obstacles irresistible. He begins and one does not breathe until he finishes.—Cedar Rapids Sunday Republican.

(Advertisement.)

Chicago Tributes to Flonzaleys.

"One has grown to expect a great deal of this extraordinary quartet," said the Chicago Tribune in referring to the Flonzaley appearance in Chicago, November 24, "and expectations are seldom disappointed. Certainly they were not at this appearance, which left the impression of as high a degree of virtuosity as even the Flonzaleys can present." Continuing, the Chicago paper goes on as follows:

That is the most striking feature of their work—the fact that each member of the group is a virtuoso of note, yet sufficiently self-effacing to leave the ensemble unmarred by an undue predominance of any of the desks. Such an ensemble is not built in a day. The wonder is it can be built at all.

And there is an obvious physical feature that plays an important part in the existence of this ensemble. This is the perfect matching of instruments themselves, so perfect that in the fugue the melody is tossed from one to another of the choir with a scarcely discernible change of timbre. In the other string quartets that come to mind this is as far distant as is the peculiar excellence of the players.

The program offered gave ample opportunity for the setting forth of three distinct schools of music. In some degree its deviser appeared to have made allowance for the expanse of the hall, and to have chosen those with sufficient melody and vigor to overcome that obstruction to the best appreciation of the chamber music's attributes. But there was a deal more than artifice to accomplish this end. There was the singular beauty of the artists, individually and in ensemble.

The closing number was the C major quartet of Dvorak, less familiar than several from that pen, but quite as characteristic. Like many of the Dvorak compositions, it is based on a series of related folksongs, presented in varying tempo and in varying forms of development. The closing movement, vivace, carries a particular melodic air, given in turn to each of the instruments, the others supplying a pleasing pizzicato accompaniment. (Advertisement.)

The best sort of music is what it should be—sacred; the next best, the military, has fallen to the lot of the devil. —Coleridge: "Table Talk." July 6, 1833.

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NEW YORK PREMIERE OF GEORG SCHUMANN'S "RUTH."

Oratorio Society Assisted by Noted Soloists Gives Impressive Performance—Louis Koemmenich Again Reveals Masterly Qualities as a Conductor.

Georg Schumann's "Ruth" was given its New York premiere by the Oratorio Society of New York, Louis Koemmenich, conductor, at the initial concert of the society's forty-first season, in Carnegie Hall, Friday evening, December 5.

Florence Hinkle, soprano; Mildred Potter, contralto; Putnam Griswold, bass; T. Foster Why, bass, were the soloists. Members of the New York Symphony Orchestra comprised the orchestra.

The libretto of this pastoral of the time of the Judges, also written by the composer, is based upon the Biblical "Ruth"; not all the facts, however, are taken from the book. King Solomon's works furnish some of the passages, and there is an interpolated episode of the chorus of nocturnal spirits, in which the composer makes use of a poem by Carl Ernst Knatz; Naomi's homecoming also is not exactly scriptural.

Among the more familiar standbys of the Oratorio Chorus many new faces appeared, and much evidence of new, fresh voices sounded out in the chorus work. A fine balance characterizes the present Oratorio Chorus. The good intonation, the sense of the comparative value of light and shade, splendid climaxes and generally concerted work evidenced throughout the thorough and efficient work on the part of both conductor and chorus during the past two months.

Traces of Oriental melody and Wagnerian suggestions glint now and then from the "Harvest Chorus," into the spirit of which, following closely Conductor Koemmenich's baton, the chorus heartily entered. The concluding chorus of part one based upon a folksong of the fifteenth century, with the opening words, "For all thy starry splendor," was sung with real inspiration.

The more subtle chorus of nocturnal spirits, which is not supposed to represent an actual scene, but as the composer told Mr. Koemmenich, "to picture the fancies which tormented Ruth's mind as she wandered alone by night to seek out Boaz," contrasted strongly with the majestic dignity of the concluding one, to the demands of which in both instances the chorus proved itself equal.

Mildred Potter in voice and delivery was an adequate Naomi. The somewhat monotonous and labored style of the musical setting of this part would hardly permit of much variety of style.

Florence Hinkle was in fine voice. Her pure, sweet soprano rang clear and true throughout. She sang with strong feeling and dramatic fire.

Putnam Griswold as Boaz lived up to the best traditions of this sterling artist of the Metropolitan Opera Company. The duet between Ruth and Boaz in part two was one of the most interesting presentations of the evening.

T. Foster Why, the priest, disclosed a resonant voice of good quality.

The next concerts of the Oratorio Society will be given December 26 at 2:15 p. m., and December 27 at 8:15, when as customary, Handel's "The Messiah" will be given.

Felix Lamond and Trinity School of Church Music.

Felix Lamond, the eminent organist and choirmaster of Trinity Chapel, West Twenty-sixth street, New York, since 1897, in establishing the Trinity School of Church Music (concentrating on daily training in the music of the Episcopal Church), has himself occupied, and still occupies, many prominent positions, as follows: Organ pupil of

W. H. Monk, King's College, London (editor of "Hymns Ancient and Modern"); piano pupil of Ernst Pauer; professor of organ and piano, Michigan State Normal Conservatory of Music, 1890 to 1897; organist of Trinity Chapel, New York, 1897; professor of organ and lecturer, Teachers' College, Columbia University, 1908; Extension lecturer, Columbia University, 1909 to 1913; music editor, The Churchman, 1898.

Nearly a score of aspiring organists, mostly men, are enrolled in this practical course. The school year consists of thirty weeks, but special short courses will be arranged

the relation of master and a few selected followers, between whom there has been a personal connection that has made it possible.

"To watch the Master's work, and catch hints of the proper craft, tricks of the tools' true play."

American Fund for Guilmand Monument.

The committee in Paris in charge of the funds being raised for the monument to be erected in the memory of the late Alexander Guilmand received the sum of 4,459.90 francs (\$900) as the amount raised in this country, through the efforts of the American committee.

Dr. William C. Carl, chairman of the executive committee, received the following letter from Etienne Gaveau, the official treasurer:

DEAR SIR—I wish to thank you personally, both in my name and in the name of the Committee of the Guilmand Monument, for the check which you have handed in. The total amount of the subscriptions now aggregate \$900 thousand francs, including the sum you have given. Will you kindly transmit our thanks to the American subscribers, and receive, my dear sir, the assurance of our best regards.

Word has been received that the work on the monument is expected to be started this season, and when completed, the monument will be placed at the side of the Trocadero, where M. Guilmand played for so many years.

The following are the members of the American executive committee: William C. Carl (chairman), Edmund Jaques (secretary and treasurer), George Whitfield Andrews, David Edgar Crozier, Clarence Dickinson, Louis H. Eaton, Charles Galloway, Edward Kreiser, John Hermann Loud, Lawrence J. Munson, Frank T. Miles, Frederick Maxson, James H. Rogers, Edward Rechlin, S. Tudor Strang, Carl G. Schmidt, Frederick W. Schlieder, George Waring Stebbins, Everette E. Truette.

Dr. Edwin F. Bowers Entertains Musical Guests.

Edwin F. Bowers and Mrs. Bowers entertained Umberto Sorrentino, the tenor, and other invited guests at dinner, December 6. The word "entertained" is used advisedly, for the well known literary physician and his wife understand the art as do few. There was singing by Sorrentino, stories by the host, piano music ranging from De Konski to Chopin, and that something only present in a company of people representing various nationalities but all lovers of music. It will be recalled that Dr. Bowers is the author whose writings appear frequently in "The Sunday Magazines," issued simultaneously in various cities of the United States. Recent literary articles of his include "Taking Pain from Painless," "Eating to Live," "Truth About the Demon Rum," "Colds and Their Causes," etc.

Kreisler's New York Program.

Fritz Kreisler will present the following program at Carnegie Hall next Saturday afternoon, December 13:

Sonata in D major.....	Handel
Adagio and fugue in G minor (for violin alone).....	J. S. Bach
Concerto for violin in E minor, op. 64.....	Mendelssohn
Sarabande.....	Suzer
Menuetto.....	Pugnani
Scherzo.....	Dittersdorf
La Preciosa.....	Tartini
Fugue.....	Mendelssohn-Kreisler
Lied ohne Worte.....	Dvorak
Canzonetta Indienne.....	Kreisler
Tambourin Chinois.....	

"We'll have to get another advertising man," said the county fair manager.

"This one seems to be energetic."

"Yes, but he's thoughtless. He shouldn't have taken it on himself to adopt grand opera methods. I don't know what this great aviator is going to think when he finds we have advertised his farewell appearance."—Washington Star.

PAVLOVA AND RUSSIAN DANCERS IN LOUISVILLE.

Ballet Entertainment Please Large Audience—Monday Musical Club Recital—Concert by Liederkranz Society.

425 Fourth Avenue, Louisville, Ky., December 4, 1913.

The London Classical Orchestra, Theodore Stier, director, with Anna Pavlova and the Russian Ballet, scored their third great success at the Masonic Theater on the night of December 3. Mme. Pavlova and her assistants, L. Novikoff, Mlle. Gashewska, Mlle. Plaskowicz, P. Zalich and E. Cechetti, entertained an enthusiastic audience for several hours with pantomime and characteristic dances. To call the musical background an accompaniment hardly places it upon a sufficiently important footing, for those who went as much to hear the orchestra as to witness the dancing testified by their applause of Director Stier and his men their appreciation of the character of the performance. Especially beautiful was the "Moment Musicale" of Schubert, to which a charming Greek dance was set. Ona B. Talbot was the local manager for the Pavlova engagement, being, as usual, identified with one of the best affairs that has visited Louisville this season.

■ ■ ■

The Monday Musical Club gave a pleasant recital at the Woman's Club on the night of November 25, presenting Esther May Plumb and Silvio Scionti. An audience of goodly size attended, and the program was greatly enjoyed. Mr. Scionti played Schumann's "Kinderszenen," Chopin's ballade in G minor, and numbers by Brahms, Dohnanyi and Liszt, while Miss Plumb was heard in selections by Schumann, Saint-Saëns, Moussorgsky, Meyerbeer, Strauss, Ardit, Clutsam, Cunningham, Lie and Del Rio. The accompaniments were exquisitely played by Mrs. Newton Crawford.

■ ■ ■

On Tuesday night the Liederkranz Society, under the direction of Anthony Molengraft, gave an ambitious and interesting concert. The works performed were Mendelssohn's "Walpurgis Night" and Niels Gade's "Erlking's Daughter," besides several smaller numbers, and these were given in a most creditable style. The soloists were Anna Greene, Mrs. William Scholtz, Fred G. Neutzel, with Mrs. Molengraft as accompanist. Mrs. Scholtz sang, beside the concerted numbers, Van der Stucken's "Seligkeit" with



FLORENCE HINKLE,
Soloist in New York Premiere of "Ruth."

great force and expression. The concert was enjoyed by an audience which filled the Liederkranz Hall to the doors.

■ ■ ■

The music department of the Woman's Club presented the Marchesa San Germano and Jules Falk in joint recital at the Clubhouse on December 2. The program, covering a wide range of classic and modern compositions, was heard by an audience which manifested its enjoyment by frequent applause. Caroline Barbour is the chairman of this department for the present year, and has furnished a number of pleasing entertainments.

K. W. D.

Ware-Krumbhaar Nuptials.

The marriage of Harriet Ware, the American composer, and Hugh Montgomery Krumbhaar was solemnized at noon, Monday, December 8, in Belmont Chapel of the

Cathedral of St. John the Divine, New York City. The Rev. Robert Ellis Jones, canon of the Cathedral, officiated. The bride, who wore a gown of white satin and a veil of tulle, was given away by Manuel Rionda, an old friend of the Ware family. Before the ceremony, Miles Farrow gave a recital of wedding music, and David Bispham sang Miss Ware's setting of Elizabeth Barrett Browning's poem, "How Do I Love Thee." A large number of persons distinguished in literary and musical circles, and society, witnessed the nuptials.

The wedding breakfast, for the immediate family, was given by Mr. and Mrs. Frederick Hoffman, 620 Fifth avenue.

Get Rid of the Ticket Scalpers.

Theater ticket scalpers are a public nuisance, and until the theater managers themselves cooperate with the police in the enforcement of the law, their practices will continue to be a wrong and an annoyance. This is a trade which could not exist without the assistance of the theaters themselves. The fact that an Thanksgiving Day one scalper was arrested having in his possession nearly 400 seats indicates that there is lacking somewhere an effective desire to put an end to a practice which is unfair to the public and an unwarranted extortion at the expense of playgoers.

Lawmakers have hitherto been unwilling to make any drastic regulations interfering with the reasonable liberty of theater managers in the disposal of their wares. Places of public amusement have been decided by the courts to be



Photo copyright by Mishkin Studio, New York.
PUTNAM GRISWOLD,
Soloist in New York Premiere of "Ruth."

not "public" in the sense that the playgoers have any right of precedence at the box office in the purchase of seats, no matter how early they apply nor how long they may have had to wait. But the time will surely come when this immunity from legal control will cease, unless the theaters themselves recognize the justice of the principle of one price to all for the same accommodations, and an equal opportunity for all comers in the choice of seats.

—Philadelphia Ledger.

Piano Recital by Egon Putz.

Last Thursday evening, December 4, at Aeolian Hall, New York, Egon Putz, the German composer-pianist, played an interesting Chopin program. Although Mr. Putz has been in America a very short time, he has already established himself as a sincere musician, and the audience assembled at this recital gave every evidence that it appreciated this fact by its enthusiastic approval of his exceptional playing. Great care had been exercised in the selection of these Chopin numbers, a precaution which cannot be given too much attention when any one composer is chosen to represent the whole program. In speaking of Mr. Putz as a pianist only the most favorable things can be said. At times one is quite unaware of the presence of the instrument, but listens more to the artist or, rather, his interpretations. He is a musician who makes use of the instrument merely to impart and give scope to his natural gifts.

HAROLD BAUER APPEARS IN NEW YORK AND BROOKLYN.

Noted Pianist Is Soloist with New York Symphony Orchestra in Two Boroughs.

Harold Bauer was the soloist with the New York Symphony Orchestra last Sunday afternoon, and it is needless to say that his playing was as brilliant as it always is, and that his success with the public was instantaneous. Mr. Bauer long ago became a popular favorite and has remained so, raising the public taste to the height of the classical compositions which he plays with such exquisite finish.

At this concert a new symphonic suite by Debussy, entitled "Le Printemps," was played and called forth numerous conflicting criticisms from both the public and the critics. Unless memory deceives the present writer, this



MILDRED POTTER,
Soloist in New York Premiere of "Ruth."

suite was given for the first time in Paris last April, and was, at that time, announced as a rearrangement of one of Debussy's early works. However that may be, it is certainly very much less modern than what we have become accustomed to from Debussy's pen in recent years.

The program of the afternoon was culled from the two extremes, Bach and Debussy. Mr. Bauer's treatment of the Bach music was a revelation of perfect tonal mastery and comprehension of the meaning of this music and of the intentions of the composer. Debussy's popular "L'Après-midi d'un Faune" was also played and was received with evidence of much pleasure by the audience.

Long before three o'clock on Saturday last, December 6, at the Brooklyn Academy of Music, a large throng of musical enthusiasts began to assemble in the opera house to hear Harold Bauer, who was the soloist at the third Young People's Concert given by the New York Symphony Orchestra.

Everyone was anxious to hear Mr. Bauer, the distinguished pianist who has gained so enviable a reputation. Nodding his appreciation of the loud applause which greeted his entrance, he seated himself at the piano and began Saint-Saëns' lengthy but interesting concerto in C minor for piano and orchestra.

This well known work of one of the greatest of modern composers he played in masterly style, his interpretation being particularly demonstrative of his wonderful imagination and creativeness. Those who have heard Bauer before are familiar with his warm and sympathetic playing as well as his impeccable technic.

It was a great disappointment to every one that Mr. Bauer limited his playing to this one Saint-Saëns number alone. All were anxious to hear more and so expressed their desire in enthusiastic applause. Although recalled again and again he refused to return to the piano.

The concert closed with a discussion of the bassoon, which was followed by several orchestral numbers.

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BOSTON SYMPHONY ORCHESTRA PAYS NEW YORK SECOND VISIT.

Mahler's Elongated Fifth Symphony Performed Without Cuts on Thursday Evening—Fritz Kreisler the Assisting Soloist at New York and Brooklyn Concerts—Classical Program Brings Joy to Saturday Matinee Patrons.

Gustav Mahler's fifth symphony, with which the Thursday evening concert of December 4 began and continued for an hour and twenty minutes without any cuts, is not likely to supplant another well known fifth symphony. And yet this same Mahler symphony in C sharp minor is a wonderful work. What is most lacking is Mahler. It has many vivid suggestions, not to say imitations, of Tchaikovsky, particularly the E minor symphony. Then there are a number of passages where a soprano theme is worked against a contrasting baritone theme very much in the manner of Berlioz, who also knew how to write orchestral counterpoint without sacrificing the least clearness.

Architecturally speaking, the Mahler work is composite. It has mixtures of scholastic and romantic styles. Some of it might have been written in 1813 and other parts of it belong to any date between 1813 and 1913. But there is not a passage in the entire symphony which, if quoted, could be called Mahler in style.

And it is precisely that absence of an individual distinction which must forever prevent Mahler's compositions



GUSTAV MAHLER.

from ranking with the great works. Tchaikovsky, Brahms, Grieg, Chopin, Mendelssohn and many others, have certain personal traits which make their compositions recognizable at once without a program. Apart from this one great serious failing there are few if any flaws in the masterly symphony Dr. Karl Muck presented in Carnegie Hall, New York, last Thursday evening. There are no secrets for Gustav Mahler in the art of musical composition. He had an unlimited command of every orchestral effect, his harmonies are often ultra modern and always rich, and he had a master mind of constructive ability.

The applause which his work received, however, was distinctly reserved and half hearted, notwithstanding the perfection of the performance of the work by the orchestra.

The really genuine and spontaneous applause of the evening was given to Fritz Kreisler for his compelling interpretation of Tchaikovsky's violin concerto. There was no mistaking the hearty unanimity of that outburst. Whether in the most dainty trills and arabesques, the most perilous harmonics, the most awkward double stoppings, or the most powerful sweeps of the bow, Kreisler was immaculate and unsurpassable. His supreme moments, nevertheless, were in his poignant and intensely emotional passages of sustained melody. Surely the violin was never turned to so musical an account before, or, at any rate, it never was played in a more effectively musical manner. Kreisler's art soars above the limitations of technic into an empyrean where he sings, like the sky-lark, "with unpremeditated art."

The unusual program of two numbers is given herewith: Symphony in C sharp minor.....Mahler Concerto for violin.....Tchaikovsky

Fritz Kreisler.

The Boston Symphony Orchestra concert on Saturday afternoon, with Fritz Kreisler as soloist, was an excellent artistic offering. The orchestra numbers consisted of the Haydn symphony No. 6, which was beautifully interpreted in a strictly classical manner, and was evidently very much to the taste of the audience, as Haydn, it may be added, generally is.

Following this was the Handel concerto for strings and wind in F major. The edition used was that of Gustave F. Kogel, and those who know Mr. Kogel's skill and efficiency as an arranger and his long practical experience as a conductor, will realize that this edition is the best possible. The soloists in this work were Messrs. Witek, Longy, Mueller, Wendler, and Jaenickie, and it was beautifully given. It is a pleasure to hear such works as this, and Dr. Muck is to be congratulated on this selection. Following this, the orchestra played Mozart's overture to the "Magic Flute," upon the performance of which no special comment is necessary.

Mr. Kreisler's offering was the Beethoven's concerto, and this immortal work was played with the same truth and wealth that Kreisler always displays in it. He is a rare master of the classical school and possesses an understanding of the intentions of those older composers which is certainly beyond criticism. It may be added that his tone was particularly large and effective in this work of Beethoven. He could not be induced to give an encore.

With Fritz Kreisler as the assisting artist, the Boston Symphony Orchestra gave its second concert of the season, in Brooklyn, at the Academy of Music, on Friday evening, December 5.

The program consisted of three numbers and was just long enough to satisfy, but not fatigue, the large and enthusiastic audience.

"La Tragédie de Salomé" the first number, is typical of the ultra modern ideas of orchestration and of Florent Schmitt's individual conception of those ideas. Complex in rhythmic structure, heavily scored, and of daring, weird and often rather unpleasant harmonies, it is indeed no light task for players and conductor. Dr. Muck's command of the great orchestra was seemingly almost hypnotic, and not once could Schmitt's threatening discords mar the unity and coherence of his interpretation.

After a Schmitt number with its harsh chromatic harmonies and its spirit of revolt against beauty, it was a pleasing transition to the sheer beauty of Tchaikovsky's violin concerto and Fritz Kreisler at his best. One seldom hears such artistic perfection as the rendering of those last few measures in the finale—simple, complete, poignantly beautifully, the whole orchestra dying away with the muted violin.

Dvorák's "Husitska" overture was the third and last number. This was a second contrast and again a pleasing one, and rounded out as well selected and finely rendered a program as the music lover could wish to hear. This was the complete program in Brooklyn:

La Tragédie de Salomé.....Florent Schmitt
Concerto in D minor, for violin.....Tchaikovsky
Overture, Husitska.....Dvorák

Philharmonic Concerts This Week.

On Thursday evening and Friday afternoon of this week, in Carnegie Hall, the Philharmonic Society of New York will give its regular pair of concerts, and will have the assistance of Beatrice Harrison, cellist, who has had success in concert tours abroad and who comes to America this season for the first time. Two Beethoven numbers open the program—the "Fidelio" overture and the eighth symphony. Miss Harrison will play the D'Albert concerto in C major, for cello and orchestra, and the other numbers programmed are the Dukas scherzo, the "Sorcerer's Apprentice" and the Liszt "Spanish Rhapsody," orchestrated by Anton Seidl.

Next Sunday afternoon, December 14, at the Brooklyn Academy of Music, the Philharmonic Society will give its second concert of the season. Individual work of several of the principal players of the orchestra will form a feature. The interesting program arranged by Conductor Stransky is as follows:

Overture, Le Roi d'Ys.....Lalo
Dreams.....Wagner
Prize Song from Die Meistersinger.....Wagner-Wilhelmj
Adagio.....Bargiel
Rondo.....Dvorák
Les Schulz, cellist.
Caprice sur des airs Danais et Russes.....Saint-Saëns
(For flute, oboe, clarinet and piano.)
A. Fayer, flute; F. de Angelis, oboe; H. L. LeRoy, clarinet;
René Florygny, piano.

Symphony No. 4, op. 36.....Tchaikovsky

"I understand that the young man in the house next to you is a finished cornetist?"

"Oh, is he? I was just screwing up my courage to finish him myself! Who did it?"—New York World.

Gerville-Reache Soloist with Philharmonic.

Mme. Gerville-Reache was the soloist at the first Sunday afternoon concert of the season given by the Philharmonic Symphony Society of New York, Josef Stransky, conductor, in Carnegie Hall, New York.

Mme. Gerville-Reache sang "The Death of Dido," from Berlioz's "The Trojans"; "Spring Song," from Saint-Saëns' "Samson and Delilah," and the "Air de Posthumia," from Massenet's "Roma."

Following this concert the New York press was unanimous in its praise of her beautiful contralto voice:

Mme. Gerville-Reache was a beautiful vision and it was a delight to hear again her beautiful contralto voice, which Mr. Hammer-



Photo copyright by Michael Simon, New York.
MME. GERVILLE-REACHE.

stein made known to us in the happy days of his Manhattan Opera Company.—New York Evening World, November 17, 1913.

Mme. Gerville-Reache's noble voice was as rich and sonorous as ever.—Morning World, November 17, 1913.

Mme. Gerville-Reache was in good voice and sang her music with fine full-toned evenness.—New York Times, November 17, 1913.

Mme. Gerville-Reache displayed a voice naturally superb in quality and range.—New York Sun, November 17, 1913.

Mme. Gerville-Reache has one of the most beautiful contralto voices of today, and contributed much to the brilliancy of the concert yesterday afternoon.—New York Evening Mail, November 17, 1913.

The wonderful contralto, Gerville-Reache, who has not been heard sufficiently often of late in New York, won a brilliant success at her appearance. She sang arias from Berlioz and Saint-Saëns with the inspiration and rich artistry that left the audience deeply impressed. The artist was recalled numberless times and received many floral offerings.—Staats Zeitung, November 17, 1913.

Endowed with a voice of great natural beauty, which she uses with taste and skill, and aided also by a charming personality, Mme. Gerville-Reache was well received.—Herald, November 17, 1913.

Mme. Gerville-Reache showed that she has not lost the rich vocal sonority and dramatic forcefulness that always had distinguished her singing.—New York Press, November 17, 1913.

Mme. Gerville-Reache is likewise making inroads upon the musical affections of Canadian opera goers. Montreal, Canada, sings her praises as below:

Mme. Gerville-Reache enters into the spirit of Saint-Saëns with almost religious fervor. She exercises in her singing a restraint and intellectuality that immensely heightens the effect of her work. The audience gave her a tremendous ovation.—Montreal Daily Telegraph, November 25, 1913.

Besides being the possessor of a contralto voice or organ like fullness and mellowness Mme. Gerville-Reache is a great actress and depicted the wily woman to perfection. No nuance of the character of the voluptuous, sensual temptress escaped her. Every tone she emitted carried with it some delineation of her moods and machinations.—Montreal Daily Mail, November 25, 1913.

To Mme. Gerville-Reache naturally falls the greatest chair of praise. It will also be recalled that it was mainly on her fine performance of this very part at the Manhattan Opera House in New York that her fame as a great opera singer began. Gifted with a pure contralto of the richest quality, she unites to the glories of her voice and intelligence of acting and a freedom from exaggerated posture or gesture which at once stamps her conception as one of the highest artistic order.—Montreal Gazette, November 25, 1913.

Could anything be more seductive (a poor word that; it is the French "séduisante" that is really required) than the singing of Gerville-Reache in the allurement scenes, anything more sensuously pleasing than her tone, anything more exquisitely clear than her enunciation, or anything more artistic than the way she built up the famous climax, "Mon cœur s'ouvre à ta voix"?—Montreal Daily Herald, November 25, 1913.

Gerville-Reache is a consummate artist whose performance will long be remembered as one of the great incidents in local operatic history.—Montreal Daily Star, November 25, 1913.

Warm Praise for George Hamlin.

In the performances at Philadelphia of "Natoma," on November 15, and "The Jewels of the Madonna," November 22, George Hamlin, of the Chicago Grand Opera Company, who appeared in the principal tenor roles, won fresh laurels for himself. The Philadelphia Star said:

George Hamlin was the Lieutenant Merrill, making his first appearance of the season. He sang the rather stilted measures of the role with a tenor of good quality which he used especially well, while his acting was the best we have had from him. He was the best portrayer of this role we have had.

George Hamlin showed a tenor voice of fine quality and extensive range and ample volume in voicing the notes of the lover and filled the dramatic requirements of the role acceptably.—Philadelphia Inquirer.

It was the first time Hamlin has sung Gennaro in this city, although he did it in Chicago last season and at some performances on the tour. He did remarkably well with it. He is an intelligent and sincere artist with a rapt love for his work and of all the others who have essayed the part, always excepting Bassi, his impersonation is the most satisfactory. Having had the benefit of the staging of the composer at the time of the initial production in this country in Chicago, January 12, 1912, as did Bassi, who created the role in America, his conception and treatment are effective and expressive of the pathos of the slighted ironworker driven to his sacrilegious deed in the hope of saving Malicella from herself. He sang the "Madonna, con spiri" and the "Benedicimi tu, madre," in the first act, with sincerity and feeling and the "Madonna dei dolor" at the finale with much pathos.—Philadelphia Star.

In the part of the unhappy Gennaro, who steals the jewels, was heard George Hamlin. The part is identified locally with Bassi as



GEORGE HAMLIN AND BEATRICE WHEELER, Who sang the leading parts in "Carmen," given in Chicago, Saturday evening, December 6, for the first time in English. Don Jose gives Mr. Hamlin an opportunity to display his very considerable histrionic ability, and the popular tenor won a veritable ovation.

interpreter. However, Hamlin's enactment of the part was an intelligent and forceful presentation, dimmed in lustre only in contrast with the singing of the Italian tenor. Hamlin was in splendid voice and he gave a dramatic touch to all his singing.—Philadelphia Record. (Advertisement.)

Concert in Hoboken.

The M. G. V. Singing Society gave a concert last Sunday evening in Odd Fellows Hall, Hoboken, N. J., under the directorship of Richard Vossley, with the Philharmonic Orchestra. The soloists of the evening were Josephine Schwarzwälder and Muriel Marresford, both pupils of Professor B. de Barny. Miss Schwarzwälder, in her rendition of the aria from the "Freischütz," displayed a dramatic soprano voice of exceptional quality and great beauty. In the barcarolle duet Miss Marresford's contralto voice proved to be one of richness and sweetness and a great career is predicted for these soloists. The audience received them in a very enthusiastic manner. It certainly is a verification of the fact that Professor B. de Barny is a competent teacher.

Irma Seydel with St. Louis Symphony.

Walter Anderson, the New York manager, received the following message from A. J. Gaines, the manager of the St. Louis Symphony Orchestra, where Irma Seydel played Friday evening, December 5:

Irma Seydel made a splendid impression today, responding to a double encore after the "Symphony Espagnol."

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Mme. de Vere-Sapiro Sings at Verdi Concert.

At the Verdi Centennial concert given on October 19, at Carnegie Hall, New York, under the auspices of the Italian Orchestral Society, Clementine de Vere-Sapiro scored a decided success, as is attested in the following criticisms culled from New York papers:

The singers were Clementine de Vere-Sapiro, once an admired member of our opera companies, as well as an ornament of our concert platforms; Mme. Nielsen-Stone, Enrico Areson, Ernesto Torti and Giovanni Gravina. Mme. Sapiro's singing awakened pleasure



CLEMENTINE DE VERE-SAPIO.

ant memories and sweetened them with new delights. Her voice had all its old purity and charm, and to these qualities there seemed to be added greater brilliancy and power.—New York Tribune, October 20, 1913.

The soloists included Clementine de Vere-Sapiro, soprano. The third act of "Aida," in concert form, was splendidly sung.—Brooklyn Eagle, October 20, 1913.

The most agreeable feature of the concert was, however, the singing of "Aida" selections by Clementine de Vere-Sapiro, who used to be great a favorite in our concert halls in the days of Anton Seidl. Her voice has undergone a change, being no longer of the coloratura variety, which is not to be regretted. It now has a quality more dramatic, more suitable for emotional expression, while at the same time it is as sweet and pure as ever; and the skill with which she employs all the resources of vocal technic is admirable. It is to be hoped she may be heard often in our concert halls this season.—New York Evening Post, October 20, 1913.

A Verdi festival was given last night in Carnegie Hall under the auspices of the Italian Orchestral Society. . . . The program, devoted entirely to works of the great Italian master, included the third act of "Aida," sung in concert form. . . . Mme. de Vere-Sapiro, one of the most artistic singers of a few years ago, has grown in power and in artistic poise.—New York Evening Mail, October 20, 1913. (Advertisement.)

A TREMENDOUS TRIUMPH!

Few Pianists Have Taken New York
More Completely By Storm Than

BACHAUS

On the occasion of his Aeolian Hall Recital Nov. 19th

This is what the critics said:

"Another mighty manipulator of the keyboard."—Press.

"The brilliancy of his playing swept the audience quite from its self-control into thunders of applause."—Tribune.

"His performance was superb."—Herald.

"Bachaus, who first came to this country two years ago and interested lovers of piano playing by his admirable art, seems likely to do so again and in increasing measure on his present visit."—Times.

"His performance disclosed anew the high qualities which commanded admiration during his previous stay."—Sun.

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Katharine Goodson Tributes.

The following press tributes to the eminent pianist, Katharine Goodson, are well worth perusing:

The soloist was Katharine Goodson, one of the most brilliant pianists heard in New Haven in years. She presented Saint-Saëns' concerto brilliantly. Her octave work, especially in the left hand, was amazing, while difficulties, and this concerto contains many, had no terrors for Miss Goodson. Her playing gave pleasure and artistic enjoyment, which the audience indicated by enthusiastic applause. After repeated recalls Miss Goodson played Chopin's polonaise in A flat, op. 53, which again displayed her remarkable command of octave playing.—New Haven Evening Register, December 3, 1913.

Miss Goodson plays brilliantly, with remarkable technic, musicianship and unusual power for a woman. Her second group, made up of Chopin numbers, was especially popular. Her interpretation of the berceuse was full of delicacy and grace, and the "Butterfly" étude demanded a repetition. At the close of this group she gave as an encore Chopin's polonaise in F. Her best tonal work was done in the Schumann romance. This was followed by a most charming number, "Aeolus," by Gernsheim—just what one might imagine the god of the winds would play upon his wonderful harp! This was so captivating in itself and so skillfully and artistically played that Miss Goodson repeated it, and after the "Valse des Fleurs," Tchaikowsky-Grainger, she responded with the brilliant movement of Liszt's second rhapsody.—Omaha (Neb.) Bee, November 26, 1913.

At the Brandeis Theater on Tuesday afternoon there was given a fine concert in which Katharine Goodson charmed her listeners by her splendid work. The program was opened by Miss Goodson with a most poetic rendering of Mozart's sonata in A major, followed by a thrilling effect in the Brahms rhapsody in E flat. Miss Goodson's charm and grace of manner, coupled with her masterly playing and scintillating versatility, won for her immediate recognition and sympathy. The sonata was made interesting by beauty of tone, exquisite shading and delightful contrasts, including a brilliant execution of the movement "Alla Turco." The rhapsody of Brahms proved refreshing on account of its novelty and the heroic style in which it was executed.

The Chopin group, including the ever welcome berceuse, two études and two waltzes, gave a treat in piano playing and interpretation rarely heard. The G flat étude was repeated, and, as an encore and contrasting with the subtleties and finesse manifested in the previous numbers, the massive polonaise in A flat was given and played with a bravura and mastery of delivery unknown to Omaha. In the romance by Schumann exceptional tone work was again in evidence and in contrast came "Aeolus" by Gernsheim, which, by the delicacy and rippling effect of its execution and marvelous speed, fairly took the audience by storm; it was graciously repeated. "Valse des Fleurs" by Tchaikowsky-Grainger showed what Miss Goodson can accomplish in the line of tremendous orchestral effects. The storm of applause following brought as an encore the last movement of Liszt's second rhapsody. Miss Goodson's playing and interpretations are characterized by unusual versatility, feminine charm, breadth and delivery and thorough mastery of her instrument.—Omaha World-Herald, November 26, 1913. (Advertisement.)

Gertrude Auld's Recital.

Gertrude Auld will be heard in the following program at her song recital in Aeolian Hall, New York, on Friday evening of this week, December 12:

Tre giorni	Pergolesi
Se bel río	Rontani
Se tu m'ami	Pergolesi
Le violette	Scarلاتti
Recitatif et air, Du Rossignol (from the oratorio Dana l'Allegro e il Penseroso)	Handel
(With flute obbligato.)	
Printemps	Lütz
Paysage Sentimental	Debussey
Chanson l'Abeille	Massé
L'Heureux Vagabond	Brunéau
Voci Noel	Wekerlin
Aria, Siccome un di (from the opera Pescatori di Perle)	Bizet
Waiting	Rimsky-Korsakow
The Mill Wheel	Marion Bauer
Over the Hills	Marion Bauer
Orpheus with His Lute	Sullivan

Ethelynde Smith's Many Dates.

At a musicale given by the Alfred Holy Trio, in Fall River, Mass., November 21, Ethelynde Smith, soprano, sang with great success.

The following is taken from the Fall River (Mass.) Evening News:

Their program was an excellent one of great variety and scope. The vocal selections were very delightful and pleasing to the large audience. Miss Smith won all hearts with her first selection, "Zur Ruh, Zur Ruh" (Hugo Wolf). Her voice is of great range and beauty and she sang with great ease. The rollicking tune of "Niemand Hat's Gesehnen," by Carl Loewe, pleased immensely and she responded to encores that were well merited.

It was one of the most pleasing entertainments ever given under the auspices of the Teachers' Association.

Among Miss Smith's recent engagements were a recital in Braintree, Mass., and an appearance before the Art and Music Department of the Woman's Literary Union, the largest club in Portland, Me. (700 members). This was the sixth season that Miss Smith has been a soloist with the latter organization. Some dates include a recital at Exeter (N. H.) Music Club, January 6; reengagement, Melrose Highlands (Mass.) Woman's Club, January 7;



ETHELYNDE SMITH.

recital appearance Fine Arts Theater, Chicago, January 11; musicale, Hyde Park (Ill.) Art Club, January 12; recital, Cape Girardeau, Mo., January 13; and many other Middle West dates pending for January, under the management of Ernest L. Briggs, Chicago.

"Robin Hood" Recollections.

[From the Green Book Magazine.]

And yet Mr. de Koven wrote the score at the age of twenty-five. The history of the piece may prove interesting at this time. He had previously composed several operas without conspicuous success. During the first week of the production by The Bostonians of "Don Quixote," another De Koven piece, while he was calling on Henry C. Barnabee in the latter's dressing room, he recited the story of "Robin Hood." Mr. Barnabee proposed that he and Harry B. Smith complete it.

The score was composed in ninety days, and was forwarded to Mr. Barnabee act by act. Mr. Barnabee liked only the first act. After ten days of rehearsals the opera was finally produced at the Chicago Opera House, June 9, 1890, with makeshift scenery and costumes. The receipts at the premiere were \$380; on the Saturday night of the first week they reached \$1,800. In New York the following fall "Robin Hood" was launched at the Standard Theater. For four weeks the receipts ranged from \$3,100 to \$6,000. With one exception the critics were uncertain and vague in their opinions. One of them, still a leading musical critic in New York, wrote: "It is always well to drown the first litter of pups. Therefore, it may be proper to forgive Messrs. Smith and De Koven."

"Robin Hood has now been presented more than eight thousand times, and in nearly every country of the globe. The combined royalties of composer and author aggregate \$1,000,000. A year ago the opera was revived in New York, and aroused a sensation. It remained on tour last season, and with a magnificent cast is being presented in the principal cities again this year."



Rebecca Davidson in Allentown.

Rebecca Davidson, the pianist, appeared with the Allentown European Choral Society, Allentown, Pa., December 2. It is very evident from the following press notices that this appearance was a success:

Miss Davidson will return to New York with the satisfaction of having gained the sincerest admiration from a discriminating audience. The delicacy of her execution, a wonderful technic, power of expression and a capacity for interpretation all told in her remarkable playing. . . . A mere slip of a girl comes along and electrifies her audience with her vigorous and artistic playing.—Democrat.

Fairly electrified the audience with her wonderful performance; . . . selection of a high order were given with a brilliancy and charm which amazed her audience.—Chronicle News.

Miss Davidson took her audience by storm. Has a delicacy of touch that is charming and which produced beautiful singing tones.—City Item.

Miss Davidson, with her charming personality and wonderful musical skill, is an artist of rare attainments.—Leader.

(Advertisement.)

Plot of Operas.

[Chicago Journal.]

Magazine editors complain that the average story writer is more concerned with the plot of a tale than with the workmanship of it. He will spend much time and thought to get a good, logical framework for his story, and then slight all other parts of the writer's art so badly that the entire product is useless. The case is quite otherwise with the operatic stage. There is the plot which suffers, which is slighted, distorted, smothered under a crazy quilt of inconsistencies. There are many good operas, but to get the full enjoyment of them, the spectator must be able to ignore the impossible plot of the stage story. Considered merely as a story, the average opera is what Mrs. Malaprop would call a "nice derangement" of murders, miracles, poison, conspiracy, intrigue, adultery, cruelty; of impossible crimes committed for unthinkable motives. There are exceptions. "La Tosca" has all the swift action and perfect coherence of a story of Maupassant. "Pagliacci" is less perfect, but still admirable; and while "Tannhäuser" fills the stage with miracles, it has a sort of legendary logic of its own. But the plot of "Lohengrin" demands that the hero shall be a freak and the heroine a fool; "Lucia" makes one wonder whether it is the soprano or the composer that is

crazy; "Rigoletto" and "Trovatore," full of color and beauty, are equally full of inconsistencies, and "Gioconda" is a sort of Punch and Judy Police Court. It seems a pity that some of the surplus ability in plot-making which floods the magazine offices can not be turned to the musical stage.

Margaret Harrison an Observer.

There is a vast difference between looking and observing. Every one looks, but few observe. It is the few who



MARGARET HARRISON.

achieve success; it is the great army of lookers that toils without apparent advance. The gift of observation is one of the most essential factors in life, and particularly applicable to music. To attempt the study of music without

having a capacity for observation and assimilation is disastrous.

Margaret Harrison learned this lesson long ago. She roams the fields and climbs the hills, observing nature and gathering information that can be secured from no other source. She listens to the best music, the greatest artists and appropriates whatever she may need by way of developing her artistic powers and faculties. This is why she is acknowledged to be among the best of New York's younger singers. She possesses a flexible soprano voice of rich quality and extensive range. She is soloist at the "Old First" Presbyterian Church and Temple Beth-El.

Those Old Songs.

I cannot sing the old songs,
Like Sally in Our Alley,
I dreamt I dwelt in Marble Halls,
I'm dreaming now of Hallie.

By the Blue Alsatian Mountains
I'd lay me doon and die;
Jennie, my own true loved one,
Then you'll remember me.

Could you come back to me, Douglas, Douglas,
Nevermore would I care to roam;
I don't want to play in your yard,
I was seeing Nellie home.

When first I saw sweet Peggy,
When the lights were dim and low.
Oh, Laddie was somebody's darling;
No, Sir! No, Sir! No!

After the ball is over,
Deep sorrow fills my cup;
Oh, I can't sing the old songs,
I get them all mixed up!

—Life.

When that celebrated actress, Mrs. Cibber, was in Dublin, she sang in the oratorio of "The Messiah." A certain bishop was so struck with the extreme sensibility of her manner, that he could not refrain from saying loud enough to be heard by numbers round him: "Woman, thy sins be forgiven thee!"—Life.



AFTER-DINNER COFFEE AT VILLA FLONZALEY.

Front row, left to right: Mrs. Daniel Gregory Mason, Mrs. Louis de Coppet, Mme. Marcel-Weingartner, Rudolph Ganz, Mme. Sembrich, E. J. de Coppet (founder of the Flonzaley Quartet), Mme. Paderewski, Mrs. Josef Hofmann. Second row: Iwan d'Archambeau, Ugo Ara, Adolfo Betti, Felix Weingartner, Josef Hofmann, Mrs. Rudolf Ganz, Mrs. E. J. de Coppet (the hostess), Ernest Schelling, Ignace J. Paderewski, Sigismund Stojowski, Daniel Gregory Mason, Alfred Pochon, Miss de Coppet, Franz Stengel.

ALBERTO BACHMANN A VERSATILE VIOLINIST.

This Virtuoso's Literary Ability Matches His Fine Musicianship.

Alberto Bachmann is a versatile violinist, and not alone a virtuoso of ample gifts, but also a composer and author of international repute.

Since his arrival in this country but two months ago, Mr. Bachmann has traveled considerably and devoted much time to his literary and musical duties.

Mr. Bachmann's concert work, however, has not been neglected. He already has been heard on numerous occasions and bookings are being made rapidly for the remainder of the season.

On November 30, at the Princess Theater in Montreal, Canada, Mr. Bachmann scored one of the most brilliant successes thus far credited to him in this country. In another part of this issue of the MUSICAL COURIER will be found an interesting press criticism commenting upon his success on this occasion.

Mr. Bachmann is a Frenchman in every sense of the word, although his parents were Russian. He was born in Geneva in 1875 and at the age of ten years won the first prize at Lille, France, for violin playing. He has studied with Ysaye, Thomson, Hubay and Petri and makes his home in Paris.

The success of Bachmann's numerous compositions—several hundred have been published—has won for this artist an international reputation. His books, too, are well known and widely read. A letter written by Jan Kublik, which speaks for itself, is reproduced herewith, and is but one example of the esteem in which fellow artists hold this violinist:

Dear Mr. Bachmann:

I have just received some of your compositions and books on the violin and violinists, which I find very interesting. I must thank you most heartily for sending me those, and I hope to play your "Magyariana" as soon as time permits me to study same.

With kindest regards, very sincerely yours,

JAN KUBLIK.

One of Mr. Bachmann's best known volumes is "Great Violinists of the Past"; this book, it is said, cost \$4.00 to publish. He is at the present time busy on a new book, "How to Play the Violin," which he expects to publish in the near future.

Montreal Press Praises Bachmann.

Alberto Bachmann, the French violinist, played before an enthusiastic audience at the Princess Theater, Montreal, Canada, on November 30 last, when he appeared with the J. J. Shea Orchestra in the Sunday Concerts, Limited. His success is well described in the following criticism from the Montreal Daily Star of December 1, which follows:

The soloist was Alberto Bachmann, one of those vitally human violinists whose appeal extends far and wide. His is that generous type of playing which embraces all things, both great and small. In this respect he reminds one of Ysaye, resembling that master also in the sweeping dignity and wealth of his tone. Such a noble sentiment as he voiced in the adagio from Spohr's ninth concerto we are not often privileged to hear. Mr. Bachmann approached the Saint-Saëns concerto with respectful intimacy, singing through the slow movement with genuine fondness for it and molding every phrase carefully. Technically, he does not measure as high as others who have played here, but a musician is invariably to be preferred to a technician.

His last number, barring an encore, was an arrangement of his own of more or less familiar Hungarian melodies. It is difficult to explain the peculiar thrill which this Magyar music engenders. One sees through it not an individual, but a people. Perhaps it is because the Magyar music we know has been added to and complemented until many persons are represented in it. In any case, the suggestion of a race, entirely separate from any other, is there. And to listen to Mr. Bachmann's "Magyariana" as it poured out of his violin was to be transplanted to other lands and scenes. (Advertisement.)

Fritz Kreisler's Second Recital.

Fritz Kreisler will give his second recital in Carnegie Hall, New York, next Saturday afternoon, December 13. His program will contain some works of modern composers, including the Mendelssohn concerto. There will also be one number by Bach for violin alone. The program in its entirety is as follows:

Sonata in D major Handel
Adagio and fugue in G minor for violin alone Bach
Concerto for violin in E minor, op. 64 Mendelssohn
Sarabande Sulzer
Menuetto Pugnani
Scherzo Dittersdorf
La Precieuse Couperin
Fugue Tartini
Lied ohne Worte Mendelssohn-Kreisler
Canzonetta Indiana Dvorák
Tambourin Chinois Kreisler

J. Fred Wolle's Organ Recital.

Below is quoted a reference to the playing of the well known Bethlehem (Pa.) organist, J. Fred Wolle, which

was taken from the Quakertown (Pa.) Free Press, of November 14:

To commemorate the four hundred and thirtieth anniversary of the birth of Martin Luther, an organ recital was given in St. John's Lutheran Church on Tuesday evening by Prof. J. Fred Wolle, Mus.D., of Bethlehem, the celebrated conductor of the Bach Chorus, assisted by Lawrence W. Ackermann, baritone.

The organ consisted of Lutheran chorales, used as the basis of a number of the most familiar compositions by Johann Sebastian Bach, whose mastermind produced music in its highest conception. No one, except perhaps an experienced organist, had hardly an idea of how much melody could be drawn from the instrument until he heard Professor Wolle's remarkable performance. Mr. Ackermann has a pleasing baritone voice, and his singing was enjoyed as much as the organ playing. It was an evening of pleasure for the large audience, which filled the auditorium and balcony, not pleasure in the ordinarily accepted sense of the term, but something infinitely higher and ennobling—a spiritual uplift. (Advertisement.)

KATHARINE GOODSON'S NEW YORK RECITAL.

Pianist Plays Unfamiliar Brahms Sonata and a Varied Program at Aeolian Hall.

Katharine Goodson must surely have come to the conclusion that Brahms' F minor sonata is not particularly popular with the New York public, for the amount of enthusiasm which her fine performance roused would have been as great had she elected to play Czerny's "Fingerfertigkeit." The Brahms sonata is, of course, a profounder

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work than anything produced by the indefatigable Czerny. It has power, breadth, plenty of rhythmical variety, and is a masterpiece of construction. But there must be something lacking in a well written sonata for the piano which has been fifty years in print without becoming known even



KATHARINE GOODSON.

to the select music lovers who frequent piano recitals. Katharine Goodson gave an admirable account of it and it certainly was not her fault that her audience refused to be moved.

The loud, long, and genuine applause which followed her performance of Chopin's F minor fantaisie was enough to convince her that as a player of Chopin she can sway the public at will. The G flat etude had to be repeated. In fact it was evident that her listeners would gladly have

heard her play a great deal more of the works of Chopin. The Schumann numbers, too, were interpreted with sympathy and real poetry.

Miss Goodson ended with a dashing, yet poetic and captivating performance of the lovely waltz from Tchaikovsky's "Casse Noisette" suite for orchestra transcribed for the piano by the English pianist, Percy Grainger.

Below will be found the complete program of the Goodson recital in Aeolian Hall, New York, Wednesday afternoon, December 3:

Kinderscenen	.....	.....
Sonata in F minor	.....	Brahms
Berceuse	.....	Chopin
Fantaisie in F minor	.....	Chopin
Two Etudes, F and G flat	.....	Chopin
Valse in A flat	.....	Chopin
Romance in F sharp	.....	Schumann
Aeolus	.....	Gernsheim
Valse des Fleurs	.....	Tchaikovsky

Charles Frederick Naegele's Recital.

Genevieve Bisbee presented her pupil, Charles Frederick Naegele, in a piano recital held in the ballroom of the Plaza Hotel, New York, last Thursday afternoon, December 4. Mr. Naegele's playing delighted the large audience of musicians and music lovers who filled the hall, and his work was at once a credit and a just tribute to Miss Bisbee's thoroughness and earnestness as a teacher.

The young man shows a clean, accurate technic truly refreshing, and deserved praise for his good pedalling. This last—the bane of many promising pianists—was particularly noticeable in the Bach-Tausig fugue; in the intricate contrapuntal passages the different melodies emerged through the mass of ornament, sharp and individual.

The most successful and pleasing number was a group of five Chopin etudes. Mr. Naegele's crisp, elastic touch and excellent pedalling enabled him to render these charming fragments with a skill worthy of a finished master pianist.

The program follows:

Toccata and fugue, D minor	.....	Bach-Tausig
Gavotte	.....	Gluck-Brahms
Pastorale	.....	Scarlatti
Sonata, op. 27, No. 2	.....	Beethoven
Five etudes	.....	Chopin
Op. 10, No. 5	.....
Op. 10, No. 3	.....
Op. 25, No. 3	.....
Op. 25, No. 8	.....
Op. 10, No. 8	.....
Nocturne, D flat major	.....	Chopin
Prelude, op. 28, No. 19	.....	Chopin
Ballade, G minor	.....	Chopin
Hark, Hark, the Lark	.....	Schubert-Liszt
Prelude, G minor	.....	Rachmaninoff
La Campanella	.....	Paganini-Liszt
Waltz, op. 34	.....	Mozart
Rhapsody No. 12	.....	Liszt

Inez Barbour Wins Praise.

Inez Barbour, the New York soprano, is engaged for the spring tour of the Chicago Symphony Orchestra. She is engaged also for a joint recital with Evan Williams at Granville (N. Y.), and to sing in "The Messiah" at Troy (N. Y.) December 19.

Miss Barbour sang in Washington, D. C., recently concerning which the Washington Post wrote as follows:

Miss Barbour's voice is a beautiful, warm, well trained soprano, flexible and rich with dramatic possibilities. The program afforded great scope for dramatic, rhythmic and melodic shadings and cadences, to which opportunities Miss Barbour rose in every instance. Even the English and German of Bishop, Handel and Beethoven, and the "L'Amour de Moi" were given distinct "atmosphere," although songs of rather an impersonal nature. The modern French were given with all the dainty, delicate and elusive coloring of their school. For pure loveliness of sustained cantabile, Weingartner's "Du bist ein Kind" was perfect. Miss Barbour is, without reservation, an artist, and yesterday charmed everyone, not only with her adequate voice and artistic interpretations, but by her personality as well.

Other press notices concerning the work of this busy artist are also herewith given:

Miss Barbour won instant favor in her two songs. Her fresh, brilliant and very flexible voice was shown to advantage in La Forge's "Come Unto These Yellow Sands," a fine contrast to the melancholy Russian song, which was most artistically sung. Miss Barbour impresses her hearers by the general artistic excellence of her singing.—Providence (R. I.) Journal.

Miss Barbour has a soprano voice of delightful quality, fine range, and has it under such admirable control that her numbers were exceedingly telling. Her first song was delivered with a wealth of expression and purity of tone that made it most effective, while her second number, so different in character, displayed to immense advantage the flexibility and charm of her voice in lighter moods.—Portland (Me.) Eastern Argus.

Miss Barbour immediately won hundreds of admirers. Her voice is beautiful in quality and the songs were given with artistic finish.—Worcester (Mass.) Evening Post. (Advertisement.)

FREDERICK PRESTON SEARCH IN HIS LEISURE HOURS.

Some Snapshots Taken Recently in Northern California.



MR. SEARCH WITH HIS ACCOMPANIST, MR. CHAPMAN.



TAKING HIS MORNING WALK.



THE CELLIST AND HIS FRIEND, GEORGE BUTZ.

INTERPRETATION.

[From the London Times.]

A recent writer has said: "The true critic is simply the most enlightened listener, not standing aloof with a manual of arrogant imperatives, but taking his place among us to stimulate our attention where it falters and to supplement our knowledge where it is deficient." That is to say, it is his function, as another writer has phrased it, "to find out for us more than we can find out for ourselves" in the presence of a work of art; to be, in a word, our interpreter.

Using the word "interpreter," then, in this, its widest, sense, it becomes at once apparent that we can constitute two separate classes. There is the subjective interpreter—the man, that is, who essays to illuminate our conception of the subjective aspects of a musical composition; and this class includes all writers on the art. Secondly, there is the objective interpreter, the man who has equipped himself technically as performer or conductor, in order to make articulate for us the ideas of the composer. And the question before us is, How far is it possible to predilect the lines and limits of their work? In the case of the writer, it is commonly assumed, by the less thoughtful, that his office is the provision of detail. If he can supply a date, explain a title, announce a modulation, or label a theme, then, it is supposed, his duty is fulfilled. He has presented us, with a few words of courteous introduction, to the composer, and we have now the great man's own notes to listen to and no need of an intermediary. There is, it must be admitted, something to be said for this attitude when the music concerned is of a simple character and is written in a contemporary and universally understood idiom. It is doubtful whether, beyond the information of a few data, any critic could increase the average listener's enjoyment of the "Casse-Noisette" suite. But, when the work presented is, for historical or artistic reasons, a little outside the circle of the ordinary man's ready recognition, then do the services of the true critic become invaluable.

There is a fallacy abroad that, if a composer cannot make a successful appeal to a listener by the sole agency of sound, dispensing with any intervening explanation, the fault lies naked and exposed at the composer's door. Leaving aside the complicated and more controversial side of this question—the side, that is, which involves such issues as program music, form, harmonic exploration, the niceties of counterpoint, and so forth—the position taken up above may be sturdily buttressed by an argument from the historical side. The writer who earns our gratitude under the name of "Q" makes a remark, in his most recent book, which every lover of literature will endorse. "It is," he says, "the property of immortal poetry to shift its appeal.

It does not live by continuing to mean the same thing." That is to say, the temperament, the preconceptions, the scale of value, the standard of judgment—all these qualities which form the receptivity of a human being become in the mass so modified from age to age that, after the lapse of a few generations, the poet finds himself pleading for his life before a court with whose traditions and procedure he is entirely unacquainted. And the great poet succeeds, because his conceptions embraced a wider vision than he himself had seen. So it is with great music. It is just conceivable that Bach may have been a man of level and even narrow emotional qualities; but his supreme place is assured because the most modern musician can conceive no crisis of emotion for which a specific balm is not supplied by an intuition quite distinct from intention in that little collection of forty-eight fugues. Indeed, not only do we read into Bach (and every great man of the past) something quite different from what his contemporaries found in him, but even the most imaginative historian among us can no more reconstruct their attitude than he can prophesy the attitude of listeners two hundred years hence toward Wagner or Brahms. Among the legion of music lovers there are, happily, the hundreds who have taken thought, and so have passed from ignorance to some degree of knowledge; and these can be left, in such matters, to adjust the balance for themselves. But there still remain the thousands—or millions—who have passed through no initiation, who discover no element in music beyond tune and rhythm, who respond only to the obvious and unmistakable moods, because they can only, as one of them recently expressed himself, "take music as it comes." Surely, such might incalculably multiply their enjoyment through the services of the true critic—the man who would find for them a little more than they could find for themselves, who would pierce with a full light the mist through which such unfortunates must always view what is just beyond their comprehensions.

In such a sense the critic's mantle falls also on the conductor and performer, if they are to be accounted in any way great. This truth has been latterly somewhat obscured, and the reason for its temporary eclipse lies in the amazing progress made in technic in recent years. It is comprehensible, if not quite pardonable, that such a phenomenon should for a time absorb attention and interest. Every generation must, of course, produce experts technically superior to those of its predecessor, if there is to be progress; but into a decade we seem to have compressed the advance in technic of fifty normal years. Whatever branch of music we look at—composition, conducting, violin or piano playing—we find now in everything (except singing) an ability so far beyond what is due by date that we are astonished out of our critical attitude. But, unless music is to be permanently degraded

into a branch of conjuring, we must soon refocus our minds on content rather than display, and allow the interpreters to regain their place above the jugglers. Then we shall realize again that the great interpreter is the man who can make us see, not what the music meant for the age in which it was written, but what it can mean for us now. "But, Mr. Turner," said a lady to the painter, "I do not see such color in nature." "No, madame," was his reply, "don't you wish you could?"

It is this power and property of extension, potential in all great music, which helps us to see the commonest error in poor interpretations. An actor, reading through the lines of his part, realizes that he has to mould himself into an individual of a type that would naturally speak such lines. The character and the expression of it in words must strike the audience as homogeneous. From such a coordination is born the genius of all great acting. And in music the same process should hold good—the performer should adapt his idiosyncrasy and technic to the presentation of the highest significance he can discover in the composer's ideas. Yet how long a list could be made of prominent performers, equipped with all the resources necessary for an ideal interpretation, who persistently treat the composer as the vehicle for the exhibition of their powers rather than ennoble themselves by becoming the vehicles of uplifting thoughts. If a man's temperament is such that he is an ideal interpreter of Chopin, then we feel, as he plays Chopin, that we are listening to ideal improvisation—he impresses his personality on us as one of which the notes played are a spontaneous and inevitable manifestation. If, however, he would play us Beethoven, he must not play him distorted through the lens of the Chopin temperament. Unless he can sensitize himself into receptivity of the Beethoven temperament, he should leave the experiment untried. Such wine is not for him to decant. But such counsels of perfection are not likely to appeal to the performer until the day arrives when our audiences have a true conception of the nature and limits of interpretation; and then the appeal will be made through the inexorable, if prosaic, medium of the box office.

Gaul's "Holy City" Sung at "Old First" Church.

Gaul's "Holy City" was sung under the direction of Dr. William C. Carl, in the "Old First" Presbyterian Church, of New York, on Sunday evening, in honor of the twenty-second anniversary of the pastorate of the Rev. Howard Duffield.

Margaret Harrison, soprano; Elizabeth Canfield, contralto; Albert Edwin Betteridge, baritone, were the soloists.

Preceding the cantata Dr. Carl gave an organ recital.

Not Gallant to "The Girl."

[From the Chicago Tribune.]

To witness again this pitiful caricature of America and Americans ("The Girl of the Golden West"), cowboys and miners of '49, miraculously endowed with a fluent command of the Italian language, with Latin exuberance of gesture and Latin readiness to sing and to weep, can only impress the American public as ridiculous. The subject is impossible of operatic treatment that shall seem convincing to us, and such treatment as Puccini has given it is not even to be commended on musical grounds. His score is not Italian and certainly it is not American. It borrows its harsh inflections from modern French music and some of its rhythms from Broadway. The whole is seasoned with a little lyric wine of cheap Italian vintage and plentifully sprinkled with melodramatic tricks equally cheap.

However, post-mortems are unpleasant and uninteresting. "The Girl of the Golden West" is dead. It never had real life. It was stillborn. Even such rare re-creative gifts as belong to Maestro Campanini only can galvanize it into spasmodic and repulsive contortions. It remains therefore only to console with the various participants in last night's performance that such wealth of vocal and dramatic art should have been wasted on such sad stuff.

Indian Summer Time—A Chant.

Silvery sheen on the river,
Low is the song of its wave,
But I know, if I listen, listen,
It will swell, for it clearly gave
Its tonic note, without quiver,
To the waiting hills afar,
And its echoes will rise and mingle
With the song of yon glittering star.

Oo, oo, oo, sigh the breezes,
Silently bearing the leaf
To the breast of the shining river,
Tear of the forest's grief,
Yearly shed for the dusky maidens,
Who once, in their youth's fair prime
Wandered at will through the sunny glades,
In the Indian summer time.

'Tis the Indian summer time now.
Listen and wait! All around
Footsteps seem nearing the river
Treading as on hallowed ground.
Spirits of young braves coming
Back, as in days of yore;
But no war cry breaks the stillness
On the Housatonic's shore.

Only the falling leaves now,
Only the lapping wave,
Only the clasp of the phantom hands,
As they come, brave meeting brave;
Only the phantom knees bending,
Kneeling in reverence low;
Dark, phantom faces, quick turning
Catch now the heightening glow.

Look, there, adown the river,
Brighter than moonlight's sheen,
Gliding canoe, with feathering oar,
Dimples, the shadows seem;
"Star-glow is coming—Star-Glow!"
Hear now, like swelling chime.
Circling arms clasp him, Dawning Song,
'Tis Indian summer time.

"Tis Indian summer time," chant
O weaver of fancy's dream,
Lift veil of mist from stream and star,
Row now, weave now, dream, dream.
—Barberry Bittersweet in Ansonia Sentinel.

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I prefer a young player of ability, one who can give a big program suitable for the best musical clubs and universities. Prefer an unknown artist who will play before critics and furnish satisfactory credentials. I will require a two years' exclusive contract with a large percentage of the returns of the first year's concerts to be expended for advertising the artist. WILL GUARANTEE FIFTY engagements for the first season and will provide more, giving security on the guarantee. Second year will be on a commission basis. Artist must begin work not later than February 1, in Chicago, Indianapolis, Cincinnati, Cleveland, St. Louis and other central west cities. Write full particulars at once but if you are really interested come to Chicago as I will be in town to talk business until January 1.

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De Olloqui Plays for MacDowell Club.

Elena de Olloqui, the Spanish pianist, gave a recital of genuine merit before the members of the MacDowell Club, New York, on Monday afternoon, December 8.

Without mannerisms, simply and straightforward, she presented the following numbers, each of which received intelligent interpretation:

Sonata, op. 53.....	Schytte
Nocturne, No. 4.....	Schumann
Nouvellettes, No. 7.....	Schumann
Traumes Wirren.....	Schumann
Etude, op. 25, No. 7.....	Chopin
Etude, op. 10, No. 7.....	Chopin
Nocturne, op. 48, No. 1.....	Chopin

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Melodie.....	Rachmaninoff
Polichinelle.....	Rachmaninoff
Waldesrauschen.....	Listz
Consolation, No. 3.....	Listz
CampANELLA.....	Listz

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E. DE OLLOQUI.

strength is demanded she possesses it adequately—and she plays with a delightful ease.

This pianist has played a great deal socially in the best salons of Paris, such as those of the Princess de Hohenlohe, Baronne de Charmasé and Baron de Beaumont.

Luck and Hard Luck.

At a congenial gathering of prominent American impresarios, Lazlo Schwartz, manager of Helen Ware, the violinist, vividly related the following experience illustrating the important part played by luck or chance in the preliminary work incident to securing engagements for big concert tours:

"After a strenuous tour in Austria-Hungary, Helen

Ware was recuperating in Amsterdam for a few weeks prior to her tour in Denmark. This gave me a little vacation. One forenoon I strolled past the Concert Gebaerde (concert building) and, curious to see the 'Little Napoleon' Mengelberg putting his orchestra through the drill of a rehearsal, I stepped into the hall where I proved to be the sole audience. The stocky little music leader of Holland worked like a fiend in shirt sleeves for an hour or longer before he noticed my presence. Then we met. He complained of the Goddess of Fortune having turned her back on him, inasmuch as Maeschert, the noted lieder singer who was engaged for the usual weekly concert was ill, which left him without a soloist. I suggested that perhaps Miss Ware would help him out of the dilemma. He was delighted at the proposal and requested that Miss Ware play one of her Hungarian numbers which have gained for her such prominence in European musical circles.

"A rehearsal was arranged for the following afternoon. I rushed to Miss Ware in haste to give her the good news. Hubay's 'Azt Mondjak' was chosen with orchestral accompaniment. A hurried search through the music on hand proved that all the orchestrations were stored away in our trunks at the Custom House. Early the following morning I went down to the Custom House to secure the music. Imagine my surprise when I found all doors closed and with difficulty was made to understand by the watchman that this being a national holiday, the place would not be opened at all. No persuasion or explanation availed. The music stores and conservatories were searched but none could help me out. Sadly I made my way back to Herr Mengelberg and broke the disappointing news. His welcome smile vanished. Then, as if he had made his peace with Fate, and shrugging his shoulders, he remarked, 'Oh, well! It's no use! Fate has the upper hand. . . . we've lost the game!'

Mystery of Hebrew Music.

[From the Los Angeles Graphic.]

At the recital given under the Guild of Organists, at B'nai B'rith Temple, last Monday evening, the choir of the church presented ten or a dozen selections from its repertoire as examples of the modern Jewish service. The music of these was by Gounod, Sabin, Spicker, Stark and others. The music of the modern Jewish service is largely tinged by the surrounding conditions of nationality and education. The same psalms are sung in a different manner by German, Polish, Spanish or Portuguese Jews. There is much difference of opinion as to the original rendition of the Temple service and there seems to be no court of final appeal. The twenty times that Jerusalem was harried and the great catastrophe that drove a mere remnant of the tribes into alien lands must have destroyed all but fragments of what was a great national art.

For fifteen hundred years there went up from the temple a musical service that was the highest expression of man of that day. What remains of it? Who can tell? There are various theories, but a positive answer cannot be given. To illustrate this, take the one word, "Selah." It was found frequently in the Psalms. What does it mean? I find seventeen different explanations, by as many different writers on Hebrew music. Prof. Dickinson says that "perhaps a few notes may survive," of the ancient service, "a splinter from a mighty edifice." The voice of tradition declares: "The intonations used in the ritual chant are survivals from the temple at Jerusalem. . . . They are certainly Oriental in character and very ancient; that they date to the time of David cannot be proved nor yet disproved." But the traditional phrases give a composer something on which to base his temple compositions, should he wish to keep a traditional atmosphere. And when such able composers as those mentioned above are used, the result is musically interesting in a double sense. On the other hand, too often, the Gentile church music has nothing of ecclesiastical dignity or solidity of phrase or structure. Much of it is written to entertain the audience and punctuate a service which otherwise might be too soporific in character.

Dubois Tribute.

As a tribute to the distinguished musician, Theodore Dubois, an organ recital was given at Our Lady of Lourdes Church, Spokane, Wash., by Joseph D. Brodeur, assisted by the choir, Sunday afternoon, November 23.

The program follows:

Entrée du Cortege (from Messe de Mariage).....	Organ
Sub Tuum.....	Quartet
Mrs. Charles Freese, Mrs. M. Shaughnessy, D. L. Bowers, H. E. Winder.	
Benediction Nuptiale (from Messe de Mariage).....	Organ
Ave Maria in G (unaccompanied).....	Chorus
Panis Angelicus.....	Soprano solo and chorus
Solo, Mrs. Charles Freese.	
In Paradisum.....	Organ
Toccata.....	Organ

MIDDLE WESTERN TOUR OF PHILADELPHIA ORCHESTRA.

Noted Organization to Appear in Several Important Cities En Tour—Orchestra's All Wagner Concert in Philadelphia a Great Event—Mahler's Fifth Symphony Played by Boston Symphony Orchestra—"Madame Butterfly" Presented by Metropolitan Opera Company—Geraldine Farrar Still Indisposed—General Musical News.

Philadelphia music lovers will find little to attract them next week in contrast to the multitude of concerts which have marked the last month. We will have neither opera nor symphony concert; the New York Metropolitan Opera Company has suspended its Tuesday evening performances over the holidays and the Philadelphia Orchestra is about to leave on its annual tour through the Middle West. Few recitals of unusual importance are in the immediate prospect. The present paucity of musical events only marks a lull, however, in the season—a sort of pre-holiday lull. Clustered about the brilliant closing of the first half of the opera season—and in spite of it—we enjoyed a series of excellent song recitals by well known artists. David Bispham and Edwin Evans are representative. They both presented all-English programs according to the best traditions of the concert stage, and though both artists were subject to the drain of counter attractions, they succeeded in completely filling Witherspoon Hall, one of the largest local concert rooms. At the Evans recital more than two hundred persons were refused admittance.

This season's first all-Wagner program, offered by the Philadelphia Orchestra last week, proved an event of unusual interest and commensurate success. While the interest was centered about two Wagner excerpts seldom heard in concert, the Bard of Bayreuth must share the success with Leopold Stokowski. Much credit is due Stokowski for casting aside what is apparently an unspoken tradition, at least of American conductors, and putting the music of the Bridal Procession from "Lohengrin" and the Prelude to Act III of "Tristan and Isolde," long recognized as gems of their respective works, upon his Wagner program. Moreover, he conducted them magnificently and without the assistance of a score. Hardly less striking than the "Lohengrin" and "Tristan" selections was Mr. Stokowski's interpretation of the overture and "Venusberg" music from "Tannhäuser." The orchestra was assisted in the latter number by a group of picked voices from the Mendelssohn Club. The song did credit to the high standards of the club and distinctly heightened the effect of the number. At its close both orchestra and singers received prolonged applause. Other numbers on the program were Prelude to Act I, and "Liebestod" from "Tristan," the prelude to "Lohengrin," the "Siegfried Idyl" and "The Ride of the Valkyries."

The orchestra will leave for its Western tour this year on Monday, December 8, opening the same evening with a concert at the Carnegie Music Hall, Pittsburgh, in conjunction with the Mendelssohn Choir. On Tuesday evening, December 9, the orchestra will play at Ann Arbor, in the Hill Auditorium, under the auspices of the University of Michigan. Thaddeus Rich will be the soloist. Detroit will be the next city visited, on Wednesday evening, and Daniel Maquarre will be the soloist. On the following evening a concert will be given at Akron with Mr. Rich and Mrs. Sieberling, a well known singer of that city, as the soloists. Katharine Goodson will play the Paderewski concerto at a concert in Cleveland on Friday evening, and the week will be brought to a close with a concert on Saturday evening at Oberlin College. Sunday will be spent in travel to Scranton, where the orchestra will be heard for the first time in several years, on Monday evening, with Evan Williams as soloist. From Scranton the orchestra will go to Washington, where the first of a series of three concerts will be given on Tuesday afternoon. Josef Hofmann will be the soloist. Members of the orchestra will return to Philadelphia immediately after the concert. The entire trip will be made in a special train consisting of four sleeping cars, one parlor car, two day coaches, a dining car, and a baggage car.

It was announced last week that Mrs. Leopold Stokowski, known to music lovers in all parts of the country as Olga Samaroff, will play forty concerts in her tour next season. One of the concerts will be with the Philadelphia Orchestra.

It was with much pleasure that Philadelphia music lovers crowded the old Academy last Monday evening to hear the Boston Symphony Orchestra perform the Fifth Symphony of Gustav Mahler and Fritz Kreisler in Brahms' D major

concerto. Many "regulars" who recall Gustav Mahler's numerous visits here with the New York Philharmonic Society just prior to his death in 1911 found double pleasure in the concert: they found pleasure in listening to what they believed to be one of the greatest of modern symphonies; and they were pleased to see the work on a Boston Symphony program.

Emmy Destinn was substituted for Geraldine Farrar in the title role of "Madame Butterfly" at its presentation by the New York Metropolitan last Tuesday evening. The performance brought back Antonio Scotti as Sharpless. Martinelli was the Pinkerton and Rita Forina, the Suzuki. Arturo Toscanini, than whom no conductor was ever more highly regarded in the Quaker City, led with splendid effect.

The Hahn String Quartet will give its second recital in Estey Hall on Friday evening, December 19, with Robert Brann, pianist, as assisting artist. One of the important numbers will be the "Kreutzer" sonata, to be played by Frederick Hahn and Mr. Brann.

The first of the series of three recitals in which the Flonzaley Quartet is to be heard here this season is announced for early in January.

Richard Zeckler announces a series of lectures on acoustics with demonstrations on his celebrated collection of

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The Philadelphia Musical Club has added seventy-two new members to its roll since the opening of its season the first of November.

May Porter will present the Cantaves Chorus at Drexel Institute next Thursday evening, in a program including "The Village Blacksmith," by Charles Noyes, and other interesting numbers.

Elizabeth Donato, a talented pupil of Gilbert Reynolds Combs, was heard in an interesting recital on Saturday afternoon, at the Combs Broad Street Conservatory of Music. On Thursday evening Virginia Synder, piano, Clarence Cox, violin, of the faculty of the school, were assisted by Paul Carpenter, violin, in a sonata recital.

A program composed chiefly of operatic selections is announced for the joint recital of Marie Ladue Piersol, soprano, and Burton Piersol, basso, at Witherspoon Hall, next Thursday evening. Ellis Clark Hammann will be at

the piano. Both Mr. and Mrs. Piersol have had operatic experience in Germany. Mr. Piersol is a Philadelphian.



George Dundas, tenor, will be the principal artist at the free concert to be given in Estey Hall next Thursday afternoon at three o'clock. He will be assisted by Henry S. Fry, organist, S. G. Riggins, baritone, and F. Nevin Weist, cornetist.

H. P. QUICKSALL.

Max Jacobs String Quartet Concert.

The first of a series of concerts to be given in the Carnegie Lyceum, New York, by the Max Jacobs Quartet took place last Sunday afternoon. It was with pleasure that one noted the same general success accompanying this worthy organization on this initial appearance in its fifth season, as upon similar occasions in the past. The personnel of the quartet remains as attractive as ever with Mr. Jacobs and Hans Meyer as the violinists; William Eastes, the infallible violist and James Liebling as cellist.

The Mozart quartet in D was given an intense reading, all the fineness and delicacy of the different movements predominating in their pureness under a beautiful and an absolute ensemble.

A new "Romantische Serenade" for string quartet by Fan Brandts Buys was heard for the first time. Arranged into four divisions—Nocturne, Alla Marcia, Serenade and Schemen—this work is worthy of notice. Unfortunately a lengthy review of it cannot be given at present; suffice it to say that it is constructed along modern lines, at no time approaches any extraordinary limits, but can be considered very effective and interesting. Apparently the best writing has been done in the first and third movements.

The Vitali "Giacona" for violin and piano was played by the brothers Max and Ira Jacobs. In this selection one had more favorable occasion to note the individual qualities of the violinist. His playing was well received, and deservedly so, for he is an artist of sincerity.

The Glazounow "Novelettes" were presented as the closing number by the quartet, and received the usual highly effective rendition which marks in such high degree all the work of these players. It was undoubtedly the best concert yet given by this American quartet of string players.

The Pilaster.

"Give us a poem!" the night desk cried;
"Come on; the hour is late!
"A bundle of the Byron stuff,
"But crisp and up to date!"

We heard the wild, imploring cry,
And straightway scratched our dome;
A shrill December song we planned,
Or else a Mexican pome.

Or else—there loomed Dakota Dan
And sundry kindred souls;
Perhaps we might an epic pen
Aunt Josephus Knowles.

And so we pondered divers themes,
Each fraught with prospects bright—
Until the night desk broke the spell
In tones that sounded like a knell—
"We want that stuff tonight!"

—R. E. McMillin, in the Boston Journal.

"What kind of shoes do you want, madame?"
"I don't want such a loud squeak as the last pair had.
Can't you give me some with a still, small voice?"—Satire.



MAX JACOBS QUARTET.

**PITTSBURGH CHORUSES
PRESENT FINE PROGRAM.**

Male Chorus and Tuesday Musical Choral Appear Individually at Same Concert—Franz Egenieff Sings for the Art Society—Euterpean Choral Gives First Concert of Season.

Pittsburgh, Pa., December 4, 1913.

The Pittsburgh Male Chorus, James Stephen Martin, director, gave its first concert of the present season in Carnegie Music Hall, assisted by the Tuesday Musical Choral. This was practically the same idea introduced two years ago, when the two choruses united and gave a splendid concert. This time, however, no mixed choruses were given, each body appearing individually. A large crowd attended and seemed to enjoy this innovation of two choruses appearing on the same program. The Male Chorus is a larger organization than when last heard, having at present a membership of about ninety-five voices. This adds tremendous volume to the singing, but, on the other hand, some of the finer effects of former concerts were lacking. The first half opened with Patty Stair's "Carpathian Folksong," which was given with good attack and tone color, and closed with Protheroe's "Castilla." This number was rendered with splendid spirit, although the attack in one instance was bad. Between these two numbers the Tuesday Club appeared in Debussy's difficult "Blessed Damozel." The solo parts are extremely difficult and must be given much color or they become monotonous. Mrs. Feeley, who sang the part of the Blessed Damozel, did credit to the part. Marjorie Keil-Benton, as the Narrator, although not a particularly grateful part, sang it with understanding and fine color. The choral parts were well blended in tone and quality. The second part opened with the Male Chorus in three Scotch songs; the last, "The Piper o' Dundee," was sung the best, and was immensely enjoyed. This was followed by a group by the ladies' choral, including the "Singing Bird," by Elgar, in which Ruth Thoburn and Mrs. Noble played the violin obbligato, which added greatly to the beauty of the composition. The second number, "Evening Prayer in Brittany," by Chaminade, is a very ambitious number to be attempted by any chorus. Chanting is difficult for a few voices, much less seventy, but the long chants were sung with almost perfect enunciation. This was one of the finest bits of choral work of the evening. "The Dusk Witch," by Ambrose, needs no comment, as it is one of the star numbers of the chorus. Cadman's "Indian Mountain Song" was given as an encore. The small solo parts in the "Evening Prayer in Brittany" were well given by Mrs. Benton and Mrs. Sulzner, respectively. The program closed with Hammond's "Angelus," with bass solo by John Hibbard, and "Hymn Before Action," by Ralph Baldwin, with baritone solo by Samuel Jones. The latter made a stirring number to close the program, and was possibly rendered the best of the Male Chorus numbers. Its inspiring climax is wonderful and well fitted for such an organization as the Male Chorus. The solos in both numbers were well rendered. Blanche Sanders Walker accompanied the Tuesday Club, and in "The Blessed Damozel" had particularly fine opportunities to display her splendid art. Mr. Edwards, with the Male Chorus, gave his usually satisfactory accompaniments, while Mr. Fleer at the organ added much to the beauty of the program. The program follows:

Carpethian Folksong Patty Stair
The Blessed Damozel Debussy

Tuesday Musical Club Choral.

Blanche Sanders Walker, accompanist.

Soloists: Marjorie Keil-Benton, Mrs. H. M. Feeley.

Castilla Protheroe

Three Scotch songs—

Alastair, MacAlastair Mary Ruthven Lang

Solo, Ronald McDonald.

Jessie, the Flower o' Dumblane Arr. A. von Othegraven

The Piper o' Dundee Arr. A. von Othegraven

Fly, Singing Bird Elgar

Violin obbligato, Miss Thoburn, Mrs. Noble.

Evening Prayer in Brittany Chaminade

Solo: Mrs. Benton, Mrs. Sulzner.

The Dusk Witch Ambrose

The Angelus Hammond

Bass solo, John Hibbard.

Hymn before Action Baldwin

Solo, Samuel Jones.

■ ■ ■ ■ ■

Dan Beddoe, the popular tenor, was the soloist at the Richard Wagner centenary celebration given by the Tuesday Musical Club, Tuesday afternoon, November 25. The program follows:

Sketch of His Life (formative period).

Mrs. Frank T. Ostrander.

Gerechter Gott (Rienzi).

Rose Leader.

The Flying Dutchman, Tannhäuser, Lohengrin.

Spinning Song (arranged by List) (The Flying Dutchman).

Adele Margaret Floing.

Dear Halls of Song (Tannhäuser).

Mrs. H. M. Feeley.

Elizabeth's Prayer (Tannhäuser).

E. Lucille Miller.

Elsa's Dream (Lohengrin).

Mrs. J. Vick O'Brien.

The Ring of the Nibelung.
Fire Music (arranged by Bruskin) (Die Walküre).
Siegmond's Love Song (Die Walküre).
Dan Beddoe.
Song of the Rhine Nymphs (The Twilight of the Gods).
Entrance of the Gods to Walhalla (Rhinegold).
The Club Choral.
James S. Martin, director.
The Mastersinger's Dream (Meistersinger).
Katherine McGonnell.
The Prize Song (The Mastersinger).
Good Friday Spell (Parsifal).
Eda Keary.
Adele Reahard, club accompanist.
Blanche S. Walker, Choral Club accompanist.
■ ■ ■ ■ ■

Franz Egenieff, the famous German baritone, was the artist on the second program of the Art Society. Egenieff has been one of the most heralded singers that ever appeared in this city. The program was composed of strictly classics, mostly of which were unfamiliar. He possesses a voice of great beauty, which he uses with intelligence. Egenieff's splendid placement of tone enables him to do much where other singers would fail. The program follows:

Song cycle, *An die ferne Geliebte* Beethoven
Belsazar Schumann
Der Soldat Schumann
Der arme Peter Schumann
Provenzalische Lied Schumann

LEIDERKRANZ CONCERT.

Marie Keiser, Wilhelm Bachaus and Horatio Connell Delight a Large Audience.

The December 7 concert of the New York Liederkranz was noteworthy in more ways than one. First of all, the soloists were unusually acceptable; then there was an effective novelty by Pietro Allesandro Yon, the talented organist of St. Francis Xavier's Church, and lastly the male chorus was augmented by the women's section, singing alone and in collaboration, more especially in Bruch's "Fair Ellen," that Germanic-Scottish cantata with the bagpipe effects.

Wilhelm Bachaus toyed with the bristling difficulties of modern virtuoso pieces; played the "Emperor" concerto with definite classic control, absolute authority and charm, and rode to immense success on that favorite piano warhorse, the Schubert-Liszt military march. Rousing applause led him to contribute the "Campanella," originally by Paganini, but recomposed one may say for piano with vastly greater effect by Liszt; this too he played with, tossing off the technical stunts as if they were nothing, "easy as breathing."

Mr. Connell sang as if German-born, with a deep understanding of lieder; lovely effects were in "Der Wanderer," and surging applause followed "Wohin?" "Ein Schwan" was his encore song. He is a model of manly repose as he sings, and breadth of expression unite with warmth of delivery in every phrase.

The Bruch cantata, "Fair Ellen," closed the concert, Marie Keiser's fresh and sweet soprano voice ringing out true and clear, and Mr. Connell singing with dignity and resonant tones. The male choruses went with that precision and expressive phrasing associated with choral singing under Conductor Arthur Claassen, a Polish march song pleasing greatly. The very sympathetic piano accompaniments played by Otto A. Graff must be mentioned. The audience filled the handsome hall, and listened with real interest to this enjoyable concert.

Cecil Fanning in Toronto.

Cecil Fanning met with such signal success at his recital given for the Women's Club of Toronto that his work brought forth the highest praise from the foremost critics of that musical city. The following are two of the criticisms taken from the Toronto papers:

Lovers of music are aware that in recent years the visits of vocalists who excel as interpreters of songs have been all too rare. For that reason the visit of Cecil Fanning might be ranked among the events of the season. The young baritone made many friends when he was heard here nearly two years ago, and his singing on that occasion won so much praise that a large and appreciative audience was assured for his second local song recital. A particularly beautiful, rich and expressive baritone voice is possessed by Mr. Fanning, and he uses it with a fine artistic sense. In a program like that which he presented on this evening the many sides of his ability were apparent. He showed a delightful gift for catching the exact mood of his songs. . . . A large share of the success of the recital was doubtless due to H. B. Turpin at the piano, for as accompanist he assisted in bringing out the exact meaning of every song. . . . The return of these two men for future recitals will be watched with eagerness.—The Mail and Empire.

Cecil Fanning is one of the most interesting artists now before the public. To the professional musical critic, satiated with numbers that he hears at least a dozen times in the course of a season, the variety and range of Mr. Fanning's programs is a delight. At his recent recital given here he sang many lyrics of rare musical appeal which have not become shop worn. . . . From the purely vocal standpoint, considered apart from his interpretative powers, he is exceptionally gifted. His voice is one of notable range and beauty. It is exquisitely produced with a mastery of resource in all matters of accent and phrasing, and he gives a constant impression of dramatic intelligence. . . . Not only the accompaniments, but the explanatory remarks of H. B. Turpin, Fanning's sole teacher, greatly augmented the interest of the recital.—Toronto Saturday Night. (Advertisement.)

Florence Austin Pleases in Lecture Recital.

The American violinist, Florence Austin, gave her lecture-recital (which was recently one of the events in the Columbia University course), "The History of the Violin and Its Ancestors," in the auditorium of Lincoln High School, Summit, N. J. Miss Austin began with "Pedagogic Reflections," talked of "Ancestors of the Violin," of the violin family, the violin family Cremona, then spoke of Stradivarius and modern makers, the history of the bow, and concluded with "Great Violin Virtuosi," with pictures of these various subjects. In between she played works by Handel, Fiorillo, Vieuxtemps, Weitzel, Burleigh, Bohm, Musin, Wieniawski and Sarasate.

It will be seen by this brief synopsis that the recital contains much information, is highly educational, and at the same time gives opportunity to hear much standard violin music, played by this high exponent of the art. There was a large audience, exceedingly enthusiastic, so that Miss Austin's success was gratifying. Charlotte M. Mawson, the vocal teacher, managed the affair and has booked similar recitals for Miss Austin in Montclair and Morristown after Christmas.

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■ ■ ■ ■ ■

The first concert of the Euterpean Choral, Charles Albert Graninger, director, was given in Carnegie Music Hall, Tuesday evening, December 2. The soloist of the occasion was Ashley Ropp, baritone. This chorus is making rapid strides under Mr. Graninger's direction; the voices are better balanced, the attacks good and there is a much better quality of tone. This organization is still in its infancy, but is creeping along pretty fast and is bound to be well established in future years.

The Saudek Ensemble presented a program of splendid musical value in the Twentieth Century Club, Tuesday afternoon, December 2. It was undoubtedly the most attractive program yet given by this organization. The program was as follows:

Octet, op. 166 Schubert-Franz
Two violins, viola, cello, bass, clarinet, horn and bassoon.
Messrs. Giobo, Loesel, DeBacker, William Hennig, Bielohlawek, Caputo and Nusser.
Trio, Serenade, op. 25 Beethoven
Messrs. Saudek (flute), Giobo (violin), DeBacker (viola).
Quintet Mozart
Messrs. Caputo (clarinet), Giobo and Liesel (violins), DeBacker (viola), Hennig (cello).
Grand Nonet, op. 31 Spohr
Complete ensemble, assisted by string quartet.
■ ■ ■ ■ ■

Thomas Morris, Jr., will appear in Leechburg next Sunday afternoon, singing at the Elks' memorial.

Rose Leader sang at an afternoon concert in the Nixon Theater this week.

Helen Heizer appeared in a recital in Latrobe during this past week.

HOLLIS EDISON DAVENNY.

NEW YORK BREVITIES.

Lanham Recital—Bianca Holley at New Assembly—**Federlein's Free Sunday Recitals**—Demarest's Wednesday Noon Recitals—Ziegler Institute Matters—Fraternal Association of Musicians Meet—Parson Price's Pupil—Dambmann Sings for Southland Club—**Nellie Strong Stevenson's Lecture Recitals**—Lewis M. Hubbard—Amy Grant

McCall Lanham, baritone, gave a song recital at the American Institute of Applied Music, December 1, which was heard by an audience filling the recital rooms. He began with the seventeenth century "Se du tella," by Scarlatti; serious, lovely music; passed on to "Spesso vibra per suo gioco," in which there is much coloratura work, which he accomplished with ease; then sang a group of songs in German, the quaint effects of "Die Waise" and "Wienlied" being particularly noteworthy, and reached a high plane of expression in Tschaikowsky's "Nur wer die Sehnsucht kennt"; it was full of poignant grief. French songs came next, followed by two manuscript songs by Alice M. Shaw, whose melodious works one sees with increasing frequency on programs, and who played the accompaniments for Mr. Lanham; the close consisted of a group of songs by the American composers William Lester, Howard C. Gilmour and Bruno Huhn. In all the songs the particularly clear enunciation of the singer was noticeable, as well as qualities of sincerity and broad musical expression. The program was unique in many respects. William F. Sherman played sympathetic accompaniments.

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Mme. Bell-Ranske, promoter of the New Assembly, and her artists, Bianca Holley, soprano; Mabel Beddoe, contralto; Earl Tuckerman, baritone, and Hans Kronold, composer and cellist, must have been delighted with the fine large audience which gathered to hear the program at Hotel Plaza, December 4. All the music of the afternoon was by Hans Kronold, and as it has melodiousness and variety, and was interpreted con amore, much pleasure was given. Miss Holley's voice has dramatic strength, she sings with warmth, and her appearance is attractive, hence she made a pronounced success. Much the same might be said of Miss Beddoe, the contralto, adding to it mention of her fine enunciation. Mr. Kronold told the audience about his compositions, and almost turned the affair into a lecture recital, so copious were his remarks. Mr. Tuckerman's voice is of sympathetic quality, and William Parsons played capable piano accompaniments. December 18, at three o'clock, the next assembly occurs, Edna Harwood Baugher, Anna Baugher, David Griffin and Avery Jones giving the program.

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Gottfried H. Federlein's free organ recitals are attracting large audiences to the Ethical Culture Auditorium, Sunday afternoons at four o'clock. A record attendance was that of ten days ago, while last Sunday, despite the bad weather, the hall was full. Mr. Federlein plays Guilmant's lament, the "Funeral March and Seraphic Chant" with thrilling effect; loudest applause followed this, as well as the familiar Schumann "Träumerei." He has the necessary technic to play the Widor "Toccata," which brought the program to a brilliant close. This is the program for the coming recital:

SUNDAY, DECEMBER 14, 4 O'CLOCK.
Ethical Culture Auditorium, Central Park West, at Sixty-fourth Street.

Prelude in C sharp minor.....	Sergei Rachmaninoff
Legend	G. H. Federlein
Saluto d'Amor (Mss.)	G. H. Federlein
Prelude and Fugue in A minor.....	J. S. Bach
Meditation	Edward Sturges
Resurrection Morn.....	Edward F. Johnston
Triumne (Dreams)	Richard Wagner
Ride of the Valkyries.....	Richard Wagner

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Clifford Demarest's first recital of the series of six Wednesdays at noon, Church of the Messiah, Park avenue and Thirty-fourth street, brought the program printed in the MUSICAL COURIER on December 3. It is a pity that audiences hearing these are small; perhaps this season of the year, or the hour, is bad; perhaps they are not widely advertised. Mr. Demarest plays with taste and facility, and the educational remarks preceding each selection are full of information. Two movements from Guilmant's fifth sonata were received with applause, and the pretty chime effects in "Echo Bells" caught attention. A fantasia on "My Old Kentucky Home," by Lord, closed the program. Today, December 10, at twelve o'clock, noon, he plays works by Kramer, Dvorak, Jadassohn (the F sharp canon), Bach's "St. Ann's Fugue," Beethoven and Bartlett. This is the program for December 17,

twelve o'clock noon, Church of the Messiah, Park avenue and Thirty-fourth street:	
Priest's March from Athalie.....	Mendelssohn
Canzona	Demarest
Fugue in A minor.....	Bach
Meditation	Sturges
Humoreske	Dvorak
Finale in E flat.....	Guilmant

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Sunday evening, November 30, Linnie Lucille Love, artist pupil of Anna Ziegler, was the principal soloist at a private party given at the home of Laurette Taylor, for members of the theatrical profession. Miss Love sang several standard songs, also three arias in English, Italian and French. Among those present were Jane Peyton, Miss Maude, Miss Cooper, Miss Macguire, Ada Patterson, Margaret Leslie, Laurette Taylor, J. H. Manners, Mr. Murphy, Hassard Short, H. Reeves-Smith, Mr. Metcalf, Mr. Bartholomae, Russel Colt, De Wolf Hopper, Cyril Maude and Ethel Barrymore. Gladys Chandler, a young soprano who has been studying with Mme. Ziegler, made her New York debut with the Century Opera Company, Thanksgiving Day matinee, singing the part of Hansel in "Hansel and Gretel." Miss Chandler won immediate favor with both public and press, the latter praising her highly for her voice and acting. It was a most

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successful debut for an American girl who received all of her training in her own country. Miss Chandler has sung in opera before. She was with the Messrs. Aborn on the road last year, singing the parts of The Doll in the "Tales of Hoffman"; Musetta in "La Boheme," and Hansel in "Hansel and Gretel," which attracted much attention. She is the youngest principal of the Century Opera Company, being still in her teens. She has been engaged to sing two parts in "Louise," and Hansel at all future performances of "Hansel and Gretel." She intends to continue her studies at the Ziegler Institute, taking the course of Dalcroze dancing, languages, singing and musicianship, besides perfecting several new roles which she will sing next year.

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The Fraternal Association of Musicians, Edward W. Berge, president, met at his home on December 2. Following a brief business meeting, the president introduced Dr. Frank Crane, who read a paper, "A Wagner Experience," written in charmingly familiar style as a letter to one "Josephine." In it he described the emotions he felt on a first hearing of "Die Meistersinger," declaring himself glad that he was over forty years of age before he had that experience. Roland E. Meyer played John Adam's violin pieces, "Appassionata" and "The Swan," accompanied by the composer. Minna Kaufmann sang "Die Welke Rose," "In Duftigen Farne," and "Extase," followed by Irwin Randolph, who played a Chopin waltz and polonaise. Mme. Kaufmann closed the program with the Bach-Gounod "Ave Maria," with piano, organ and violin obbligato. Refreshments were served, and about seventy-five guests enjoyed the social hour. President Berge's hospitality was greatly enjoyed, and assisting him in receiving were Adelaide Gescheidt, Fannie Hirsch, Ida W. Seymour and Mrs. C. T. Valentine. Regrets were received from T. Tertius Noble, Frank Damrosch, Florence Austin, Tali Esen Morgan, Dr. S. N. Penfield and Mrs. Virgil.

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Edith Yeager, under the caption "A Coming Star," is pictured in New York Topics dated November 13. She was last seen on Broadway in "Evangeline." Her teacher, Parson Price, who was one of the group of men who

launched Julia Marlowe a score of years ago, says of Miss Yeager: "She is fine and capable." Mr. Price is the severest critic of his own pupils, so his publicly expressed opinion has worth.

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Gertrude McSweeney and Walter D. Stafford gave the December 5 program of the Modern Music Society, in their rooms, playing together a Faure and a Brahms sonata; also pieces by Schubert, Bruch and Schütz. Benjamin Lambord is conductor of the choral section of this society.

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Emma A. Dambmann sang again for the Southland Club, Waldorf Astoria Hotel, November 29, these songs:

Aria, Ah mon fils.....	Meyerbeer
Wohin?	Schubert
O Beloved Mine.....	Behr
Three Little Chestnuts.....	Page
Cradle Song	Vannah

She was in excellent voice, and as a result other engagements were tendered her, including a musicale at the Clarence Fisher residence December 3, a musical tea at Mrs. Clifford Walker's December 10, etc. Her pupil, Annetta Dull, a girl of charming appearance and beautiful soprano voice, appeared as soloist at the last concert of the Germania Maennerchor of Baltimore, on the occasion of the opening of their new hall on North Howard street. Following is a press translation regarding this appearance, remarking that she visits the metropolis annually to study with Mme. Dambmann: "The vocal soloist, Annetta Dull, sang the aria from 'Death of Jean d'Arc,' by Tschaikowsky, with very beautiful voice, tasteful phrasing, and was presented with many flowers.—Der Deutsche Correspondent."

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Nellie Strong Stevenson's lecture recitals on matters of current musical interest have been very successful, for they furnish much for thought, along with brilliant piano playing. "Modern Music of Different Countries" is a series of illustrated talks on France, Germany, Austria, Italy, Russia and America. The circular from which the appended is quoted, contains detailed information:

The course is designed not only for music students, but also for those who simply love music and play the important role of listeners. Their enjoyment will be greatly enhanced by the intelligent appreciation which these talks will promote.

The plan is to tell in an entertaining, not too technical way, of the modern composers of various nationalities, whose works now appear so frequently on our concert and opera programs, point out their individual peculiarities of style, and illustrate by playing either bits from their chief works or entire compositions.

The success of these classes has proved that they furnish agreeably just the information which every one desires but finds it difficult to procure.

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The following announcements are made by the Musicians' Club:

Monday evening, December 8, the regular monthly meeting of the board of governors of the Musicians' Club, Walter Damrosch president, was held at the club rooms, 62 W. Forty-fifth street.

Sunday evening, December 7, the program at the Musicians' Club consisted of songs and duets by Mary Helen Brown, sung by Mme. Buckhout, soprano, and Frederick Gunther, baritone, with the composers at the piano.

Wednesday afternoon, December 10, at 4 o'clock, the second of the series of lecture-recitals will be given at the Musicians' Club by Frank Howard Warner, on "Tone Pictures, Ancient and Modern." These recitals are free for members and their guests.

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Edmund Jaques and the authorities of St. Paul's Chapel, Trinity Parish, have issued the usual prospectus covering the noontime performance of cantatas, beginning January 6, and continuing to Easter. The list this year includes three works seldom heard and included for the first time in St. Paul's list: Frank E. Ward's "The Divine Birth," Harry Rowe Shelley's "The Soul Triumphant," and William G. Hammond's "Messiah Victorious." Last season the congregations at the nine services aggregated 9,178, distributed as follows: "Thanksgiving Eve, 610; Christmas Eve, 460; Noble's "Gloria Domini," 2,281; Fowles' "Calvary," 731; Maunder's "Olivet to Calvary," 938; Shelley's "Vexilla Regis," 782; Macfarlane's "Message from the Cross," 1,845; Stainer's "Crucifixion," 774; Pearce's "Easter Cantata," 757.

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Lewis M. Hubbard, director of the Lachmund Conservatory of Music, sent invitations to friends for a faculty concert, December 6, at which were played and sung works by Moszkowski, Spohr, Chopin, Bruch, Strauss, Salter, Rogers, Liszt and Brahms. The participants were Edyth May Clover, Rita R. Wolfe, Davol Sanders, Mrs. Morgan Jones and Mr. Hubbard.

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Amy Grant resumed her Sunday afternoon studio recitals of opera, the texts accompanied by the music played on the piano by an expert, November 30 having "Der Rosenkavalier." The coming Sunday at 3:30 she repeats the same work, at the studio, 78 West Fifty-fifth street, corner Sixth avenue. These recitals prepare for the proper hearing of the operas, and Mrs. Grant's intense dramatic individuality make them highly realistic.

GRAND OPERA IN CHICAGO.

"Cristoforo Colombo" Has Chicago Premiere—Titta Ruffo Is Great in "Rigoletto"—George Hamlin Wins Success as Don Jose in "Carmen"—"The Girl" Again.

AUDITORIUM.

"Rigoletto," December 1.

The appearance of Titta Ruffo in the title role was the signal for a sold out house and the enthusiasm of the audience was so great that after the third act Ruffo and Miss Zeppilli were forced to repeat the duet. The cast in full follows:

The Duke	Aristodemo Giorgini
Rigoletto	Titta Ruffo
Gilda	Alice Zeppilli
Sparafucile	Gustave Huberdeau
Maddalena	Margaret Keyes
Giovanna	Louise Berat
Monterone	Constantin Nicolay
Marullo	Nicolo Fossetta
Borsa	Emilio Venturini
Ceprano	Vittorio Trevisan
The Countess	
A Page	Minnie Egner
	Conductor, Ettore Petrosio.

The performance of "Rigoletto" was given with one of the best rounded out casts of the season. Ruffo came into his own again in "Rigoletto," and his remarkable voice and the art with which he uses it hold his audience spellbound. Giorgini was the Duke and gave great significance to the role. His voice is of beautiful quality and his arias were so well done that the applause which followed was well deserved. Miss Zeppilli as Gilda has been heard to better advantage in this role; the first two acts did not show her at her best, but in the third act she came into her own and redeemed herself. The remainder of the cast was capable. Petrosio conducted splendidly.

"Samson and Delilah," December 2.

The first performance of "Samson and Delilah" brought forward as its bright particular star Mr. Dalmore. So far this season we have heard him only in Wagnerian roles, in which he is not so happy. The cast follows:

Dalila	Julia Claussen
Samson	Charles Dalmore
The High Priest	Hector Dufranne
Abimelech	Armand Crabbé
An old Hebrew	Gustave Huberdeau
A Philistine messenger	Emilio Venturini
First Philistine	Desire Defrere
Second Philistine	Nicolo Fossetta
Premiere Danseuse Etoile	Rosina Galli
Conductor, Marcel Charlier.	

As Samson, Mr. Dalmore is ideal; he brings to the part the histrionic value that is essential and his voice was never heard to better advantage. Mme. Claussen, who has been suffering from a severe cold, showed evidence of it in her singing, although her acting of Delilah was authoritative. Dufranne as the High Priest gave that small role a careful reading. The others were well cast. Charlier gave a beautiful reading of the score and the work of the chorus was excellent.

"The Girl of the Golden West," December 3.

This revival, after two years of absence from the Chicago boards, was given before a small house, and although the excellence of its interpreters was marked there seems to be little in the opera worthy of enthusiasm. The cast follows:

Minnie	Carolina White
Dick Johnson	Amedeo Bassi
Jack Rance	Giovanni Polese
Nick	Francesco Daddi
Ashby	Henri Scott
Sonora	Hector Dufranne
Trin	Edmond Warner
Bello	Alan Turner
Sid	Nicolo Fossetta
Harry	Ralph Errolle
Joe	Emilio Venturini
Happy	Frank Preisch
Larkens	Vittorio Trevisan
Billy	Gustave Huberdeau
Wowlie	Beatrice Wheeler
Jake Wallace	Armand Crabbé
Jose Castro	Constantin Nicolay
The Pony Express Rider	Desire Defrere
Conductor, Cleofonte Campanini.	

Miss White and Bassi did splendid work. Polese as the Sheriff sang and acted very well. Campanini brought out clearly what music there is in the score.

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"Cristoforo Colombo," December 4.

This opera was heard for the first time here and made no very great impression. We are particularly fortunate in hearing new works this year, as last week we had for the first time "Don Quichotte"; this week "Cristoforo Co-

lombo," and next week we are promised "Le Ranz des Vaches." The cast for "Cristoforo Colombo" follows:

Don Fernando Guevara	Amadeo Bassi
Isabella d'Aragona	Rosa Raisa
Don Roldano Ximenes	Gustave Huberdeau
Marguerite	Francesco Federici
Roderigo di Triana	Edmond Warner
Matheson	Emilio Venturini
Uno Villanella	Ruby Heyl
Tre Romel	Emilio Venturini
Un Frate	Francesco Federici
Quattro Cavalieri	Edmond Warner
	Nicolo Fossetta
	Ralph Errolle
Conductor, Cleofonte Campanini.	

Inasmuch as this work was thoroughly reviewed in the MUSICAL COURIER of November 26, nothing further remains to be said for its Chicago presentation. Aside from deviating from pitch the chorus work was good and the lighting for the first time this season was excellent. Under the direction of Cleofonte Campanini the orchestra worked wonders with a score that is rather tiresome. Ruffo carried the part of the discoverer with great conviction and Rosa Raisa made a good impression as the Queen, although her voice in spots was rather hard.

"The Jewels of the Madonna," December 6 (Matinee).

Wolf-Ferrari's "Jewels" was the offering on Saturday afternoon and was sung before a crowded house. This opera is one of the most stirring in the repertoire and meets the popular appeal. The cast follows:

Gennaro	Amadeo Bassi
Carmela	Louise Berat
Mafella	Carolina White
Rafaela	Giovanni Polese
Fiafo	Francesco Daddi
Cicilio	Emilio Venturini
Stella	Amy Evans
Concetta	Mabel Riegelman
Serena	Minnie Egner
Grazia	Rosina Galli
Totonno	Ralph Errolle
Rocco	Nicolo Fossetta
The Town Crier	Jean de Keyser
A Young Lady	Minnie Egner
First Young Man	Nicolo Fossetta
Second Young Man	Rocco Franzini
Third Young Man	Desire Defrere
First Camorrist	M. Michelot
Second Camorrist	Desire Defrere
The Father	Vittorio Trevisan
Conductor, Cleofonte Campanini.	

Bassi, who created the role of Gennaro, two seasons ago, repeated his former triumph on this occasion. He sings and acts the part as though it were written especially for him. This is also true of Carolina White, who was in excellent voice yesterday. The role of Rafaela in the hands of Polese brought forcibly to our minds Sammarco, and we regretted his absence from the company. Mr. Polese apparently lacks imagination and temperament and in his hands the Camorra leader fell far short of what was expected. The chorus members were not at all sure of themselves and the first act went badly. Mr. Campanini, as usual, was one of the bright stars of the day.

"Carmen," December 6 (Evening).

The second performance in English was "Carmen," given before a large and enthusiastic audience. The cast follows:

Don Jose	George Hamlin
Escamillo	Alan Turner
Zuniga	Henri Scott
Morales	Desire Defrere
Lillas Pastia	Jean de Keyser
Carmen	Beatrice Wheeler
Micaela	Mabel Riegelman
Frasquita	Amy Evans
Mercedes	Margaret Keyes
Il Dancairo	Constantin Nicolay
El Remendado	Francesco Daddi
	Incidental dances by corps de ballet.
Premier Danseuse	Rosina Galli
Conductor, Marcel Charlier.	

The Don Jose of George Hamlin left little to be desired; as always, he sang well, being an excellent musician and the possessor of a tenor voice of good quality and absolute pitch. The surprise of the evening, however, was his acting, which was convincing, soldierly and dramatic. His strides since his first appearance with the company are nothing short of remarkable. Beatrice Wheeler, of Boston, made her debut here as Carmen, and although she is accredited with having sung in opera in Madrid, her Carmen was not convincing. After due allowance is made for her nervousness, which was very apparent in the first

act, she lacked authority and never rose to the occasion. Mr. Turner, the Toreador, also a newcomer, was successful with the aria in the second act. Mabel Riegelman as Micaela was excellent; she acted well and gave a beautiful rendition of the third act aria. The rest of the cast was in good hands. Charlier conducted.

A Musical Luncheon.

[Chicago Evening Post.]

With most of us making dates in our engagement books for operas and concerts and arranging musicals on our own schedule of entertainments, a musical luncheon would be an appropriate entertainment just now, and one that music lovers especially would enjoy.

A harp, or other musical instrument, made of flowers, would make a pretty centerpiece; or if this is too difficult to achieve, bars of music could be outlined with vines or leaves, and flowers used for notes. A few bars of some favorite melody could be thus arranged, and would make a most attractive centerpiece, and one that would be decidedly interesting.

Pretty place cards can be made by pasting pictures of composers upon cards. These pictures can be found in the magazines, often among the advertisements, and in musical catalogues. They can be cut out and pasted on the cards with photographer's paste or mucilage, without in any way increasing the cost of entertainment. A few bits of music from the most famous work of the composer whose picture is on the card would make the cards still more interesting. And if any of the guests has a favorite composer, it would be a delicate compliment to give her the card bearing the picture.

If it were possible to serve dishes particularly liked by famous musicians, such a feature would add to the interest of the luncheon. And musical conundrums can be propounded during the course of the luncheon, if the hostess desires.

For favors, little banjos, tiny pianos, drums and such things filled with candy can be found in the shops in great variety, and make interesting little souvenirs, as well as add to the attractive appearance of the table.

After the luncheon is over, a musical program can be given, either by the guests, if they are willing, or by some well known musician, if the hostess wishes to provide such a treat. Or if she does not object to the expense, she can arrange her luncheon on the day of an opera matinee or afternoon concert, and then give her guests a box part at the performance.

Or, if some other form of entertainment is desired after the luncheon, cards or other games can be enjoyed and the prizes be of a musical character. There are delightful books published now on musical subjects. Fine photographs of composers are to be secured. And there are many carbon reproductions of famous paintings that music lovers would welcome. And there are even more practical gifts, such as music rolls, metronomes and such things.

So that a woman who has a number of musical friends could give a very enjoyable entertainment of this sort, and one that the music lovers of her set would thoroughly enjoy.

Caroline Beebe with Longy Society.

If brevity be the soul of good music, then the rather short program rendered by the Longy New York Modern Chamber Music Society, at its second New York concert of the season, in Aeolian Hall, Saturday evening, December 6, could be easily considered a striking example.

Emmanuel Moor's suite (op. 103), for flute, oboe, clarinet, horn, bassoon, two violins, viola, cello and bass; Henry Woollett's sonata in C sharp minor, for cello and piano; Jean Hurl's pastore, for three flutes, oboe, English horn, two clarinets, horn, two bassoons and piano, composed the program.

Conspicuous, however, in her inconspicuous playing—if such a paradox be allowable—was the exquisite piano work of Caroline Beebe. Her rippling accompaniments, thoroughly musically throughout, were delivered with a facility of technic and poetical insight which has attracted so much favorable attention to the playing of this pianist heretofore.

To return to the Longy organization: a chain is said to be no stronger than its weakest link. When "links" of the Boston Symphony Society can show such strength in concerted playing and such pure tonal quality, what wonder that the world-famed orchestra ranks as it does today in the realm of musical organizations?

"Did she come to the door when you serenaded her with your mandolin?"

"No; but another fellow came along and brought her out with an auto horn."—Louisville Courier-Journal.

"They say cabarets aid digestion."

"They do. Because where there's a cabaret there's usually less to eat."—New York World.

GRAND OPERA IN MONTREAL.

First Performance This Season of "Tosca"—Management Complimented upon Its Promptness in Raising the Curtain—Splendid Performance of "Carmen"—Late Arrivals Are a Disturbing Element in Montreal, Too—Symphony Concert by Operatic Forces.

HIS MAJESTY'S THEATER.

"Tosca," December 1.

The first presentation this season of Puccini's "Tosca" brought out a fashionable audience. Most of the boxes were occupied and the orchestra seats were also well filled. The performance itself from a vocal standpoint was well nigh perfect. The Flora Tosca of Mme. Villani was looked forward to with much eagerness by her many admirers in this city, for her two roles of Butterfly and Santuzza have established her here as a favorite, and it was expected that she would add a third success in Tosca, and this she did. Her singing was excellent. Her voice was in splendid condition, and the "Vissi d'Arte" was a magnificent piece of vocal work.

The Scarpia of M. Segura-Tallien was a little disappointing. Once more the vocal part was of the highest order, but the histrionic side was too quietly treated to make it effective. There was no necessity to give him a Emp, or make him so old, for Scarpia was none of these, but a strong, brutal type of man, at the fierceness and cruelty of whom all Rome trembled. M. Segura-Tallien showed what Scarpia was going to become later on in life, rather than what he was before his decline. His excellent voice never sang music more suited to it, and it was a pleasure just on this account to hear him in the role. Signor Gaudenzi as Cavaradossi gave perhaps the most satisfying all round performance of the evening. He sang in his usual finished style and acted well. Giovanni Martino was the Angelotti, and his splendid basso sounded well in this small role. The Sacristan of M. Cervi has become one of the recognized features of each performance of "Tosca," and it is doubtful if any one could give a more finished interpretation of the part. It would be strange to see another artist in the role. The other minor roles were capably filled and orchestra and chorus acquitted themselves with distinction. The management is to be congratulated on the promptness with which the curtain goes up at each performance. The scheduled time is strictly adhered to, a hitherto unknown thing at musical or any public event in Montreal.

"Herodiade," December 2.

The second performance of this opera was far superior to the first, for Miss Stanley had recovered from the cold which hampered her considerably last Thursday, and M. Roselli was also free from any signs of his throat trouble of last week. With these two splendid artists in good form and the others repeating their former success, a performance of general excellence was the result, for which a great deal of credit is due Alexander Barine, conductor.

"Carmen," December 3.

The ever popular "Carmen" was presented for the first time this season to a large audience, composed chiefly of students from the Laval University. The performance was by far the best we have ever seen of this opera in Montreal. Not a single weak spot could be mentioned; principals, chorus and orchestra all seemed imbued with the spirit of making things go well, and they succeeded beyond any doubt whatever. Bizet's masterpiece, which during the author's lifetime was a failure but in a single performance caused a sensation and became a success, never fails to draw good audiences wherever it is produced, and Montreal is no exception to this rule. The stirring quality of the choruses and rich orchestral effects send the blood pulsating through one's veins. The exquisite melodic charm of such numbers as "The Flower Song," "The Habanera," Micaela's music, and so on ad infinitum are irresistible, and it is not to be wondered at that "Carmen" still charms, and will continue to charm music lovers for many generations.

No better cast has been selected by the management this season in any opera given so far. Usually the Carmen is good, the Don Jose fair, and other roles are filled by the lesser members of a company, but here we had prima donnas singing the small parts, Escamillo sung by one of our leading baritones, and every small role taken by an artist who has done good work in other operas. Mme. Gerville-Reache showed us what she could do in Delilah, so it was natural that great things were expected of her in Carmen. She more than fulfilled those expectations. The wonderful voice was in great form, and she gave a sane and clever portrayal of the cigarette girl. The "Habanera" was sung with a vigor and swagger that fascinated. In the card song the tragic end which Carmen foretold must come in some way or another was wonderfully expressed, both in her acting and voice. It was a most

satisfying characterization, and one to be long remembered by those who saw it.

M. Laffitte sang Don Jose. In the hapless lover's music this splendid artist is absolutely at home, and he acts the part with conviction. One of the many improvements over other performances given in this city was the Escamillo of M. Roselli. The Toreador music was magnificently sung by this artist, and his acting of the part was fully on a par with his singing. Miss Stanley as Micaela never sang music more suited to her voice. The purity of every tone and the innocent charm which she gave to the character made it a beautiful and thoroughly artistic piece of work. She received much applause both in the first and third acts. The Zuniga of Gaston Rudolf was splendidly sung and acted. Dora de Philippe as Frasquita sang wonderfully, acted well, and looked charming. Elain de Sellem made Mercedes a clever study, well sung, and the Dancairo of Rafaelo de Ferran, and Remendado of Frances were both admirably done. Before closing a word or two must be said of the magnificent work of the orchestra and chorus. The latter department sang with wonderful vigor, there was less watching the beat than usual, and they seemed to enter into the spirit of the performance.

"Cavalleria Rusticana" and "Secret of Suzanne," December 4.

The repetition of this splendid double bill drew a large audience. Both operas went well. One change was noted in the cast for the first. Signor Farino replaced Gaudenzi as Turiddu, and did excellent work. Mme. Villani makes a wonderful Santuzza, vocally and histrionically. Stella de Mette repeated her former success as Lola, and the Alfonso of Segura-Tallieu was splendid.

The mirth provoking "Secret of Suzanne" went even better than last week. Its place in our regular operatic repertoire is assured.

"Carmen," December 5.

Owing to the sudden indisposition of Gaudenzi, who was to replace Laffitte as Don Jose, Mishaska Leon, who has been seen in but one role, Nicias in "Thaïs," assumed the role at a few hours' notice. He had a difficult task to fulfill in taking the place of two such artists as these, but he left no doubt whatever as to his ability to do so. He sang and acted magnificently. His voice is robust and of pure quality, and his phrasing, breath control and artistic methods were of a high standard. His duet in Act 1 with Micaela was beautifully sung. The "Flower Song" brought him a great burst of applause, but it is pleasing to record that he did not leave his embrace of Carmen to bow, then begin acting again. This is a habit which I have noticed has been indulged in more this year than any other, and there is no doubt that any illusion created by the scene is entirely spoiled by such a procedure. The audience does not know better, and the only way to train them is to wait until the close of the act before acknowledging applause. Grand opera performances contain quite enough ridiculous situations without unnecessary additions. The company members distinguished themselves and a great performance was the result.

Symphony Concert, December 6.

The majority of the third symphony concert program was composed of vocal solos by Mme. Olitzka, Dora de Philippe and Attilio di Crescenzo, all of whom sang two numbers each. The orchestra played the overture from "Mignon," two little pieces for strings alone, "Blumengesieder," Von Blon, and "Coquetterie," of Steck, and the second Hungarian Rhapsody, Liszt. The work of the orchestra, especially in the two numbers for strings only and the Liszt piece, was excellent, and M. Spiresen, who conducted, is to be congratulated on the splendid way in which he handled his forces. Mme. Olitzka sang an aria from "Rienzi" and "Pleurez mes Yeux" from Massenet's "Le Cid." Her rich contralto voice was in fine form and she had to respond with an encore before the audience would be satisfied. Miss Phillippe's two numbers were "Romance," of Debussy, and "Hia Luli," Coquard. She, too, was very favorably received and made to sing an extra number. In the well known "Una Furtiva Lagrima," from Donizetti's "L'Elisir d'Amore," and an aria from "Martha" Signor Crescenzo had two solos admirably suited to his voice and style.

"Madama Butterfly," December 6.

Owing to the request of His Royal Highness the Duke of Connaught, who has been staying in town for a few days, "Madama Butterfly" was given in place of "Carmen," which was changed to Friday, "Tosca," the bill for that night being postponed till next week. The same cast appeared

and gave a magnificent performance. It is a pleasure to record the fact that a new child has been obtained for the role of Trouble. This one is just about the right age, and behaved itself in a manner becoming one of such tender years. The audience was a large and fashionable one, but like most society gatherings were extremely late in getting to their seats. The consequence was that quite a deal of the first act was spoiled by the patter of feet down the aisles, slamming of seats, and the usual noise which accompanies late comers looking for the right seat. The nuisance of late arrivals has yet to be solved at this theater. The performance started promptly at 8:15, but people were still coming in at 8:30.

A. M.

The Wane and Wax of Wagner.

[From the Chicago Tribune.]

The audience yawned when "Die Walküre" was sung Thanksgiving Day, from which Dr. Gunn deduces that Wagner is ausgespielt save in the concert hall. But he makes the amiable reservation that the audience was gorged with turkey and in no proper state to listen to the adventures of none too sprightly gods.

The explanation convinces, so far as Chicago is concerned. Wagner survives at Bayreuth, and folks listen to his music while digestion proceeds; but with the Germans digestion is a continuous process, and heroic eating is not confined to a few feast days.

Ode to Cadman.

[From the Pittsburgh Chronicle Telegraph.]

Now from hunting grounds far distant
Comes the red man's staunch, persistent
Champion, who in style rhapsodic,
Strong in its appeal melodic,
Serves up ditties full of graces
Which to redskinned bards he traces,
Canzonetti, rounds and catches
Sung by Blackfeet and Apaches,
Love songs quaintly sentimental
Borrowed from Comanches gentle,
Songs of battle and of glory
From the Choctaw repertory,
Songs recording old traditions,
Handed down by Sioux musicians.
In true Indian style he chants them,
Through the public prints he vaunts them.
By his art we are uplifted.
Hail, Chief Cadman, singer gifted.

Well does he know how to render
Chippewa effusions tender,
In the strangest time and tune he
Gives us nocturnes of the Zuni,
Gives us lieder of the Suwance
Borrowed from some wand'ring Pawnee,
Or the glorious sonorous
Strains of an Algonquin chorus.
Truly wonderful is what he
Does with curious fagotti,
Flauti, corni, castagnetti,
Tympani and flageoletti
Such as redmen with surprising
Skill employ in concertizing.
To the whites he introduces
These and demonstrates their uses.
Where is there an artist warner?
Hail, Chief Cadman, arch-performer.

Out of his material curious,
Never doubtful, never spurious,
He evolves romanzas thrilling
Ev'ry soul with rapture filling.
"Moon Drops Low," which Jean Jomelli
Numbers 'mid her ritornelli,
"Sky-blue Water," lovely chanson,
Done by Bonci and Plançon.
Some insist that each production
Of this kind in its construction
And its sentiment is purely
Cadmanesque, not Indian. Surely
This is but a quibble graceless,
Hypercritical and baseless.
Anyhow the songs are peaches
And their vogue triumphant teaches
That home talent need not wither.
Hail, Chief Cadman! Welcome hither.

"Is your daughter getting on well with her music?"

"I guess so. The neighbors are getting so they speak to me civilly again."—Toledo Blade.

Tenor—My voice has cost me thousands of dollars.
Bass—Too bad, old chap! Can't they operate?—Louisville Evening Post.

Postlude and Prelude.

The musician flung his arms aloft. "At last," he cried, "I have fame within my grasp."

"How so?" asked his wife, who had heard the same thing before.

"You know Mendelssohn's "Wedding March" and the marvelous répute it brought him?" said the musician.

"Yes, but what of it?"

"Well, I'm going to write a divorce march."—Waltham Daily Free Press Tribune.

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